THE TIMES LITERARY SUPPLEMENT

T·L·S

19 MARCH 1971

No. 3,603

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VACANT APPOINTMENTS AND PUBLIC NOTICES &c

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THE TIMES LITERARY SUPPLEMENT

FRIDAY 26 MARCH 1971 — No. 3,604 — Price 10p

THE LIBRARY ... OF JORDAN





Left: In the Metropolitan Museum of Art, New York. Right: Head of Arsinoë II in the Boston Museum of Fine Arts.

The money is the message

EVERY YEAR increases the number of purchasers, and raises the scale of prices which objects of any merit will bring in London or Paris . . . there is really no limit to the sums which museum officials and rich amateurs are ready to pay for objects which they wish to acquire." After two decades of inflation and at a moment when the world's most expensive painting, the Juan de Pareja by Velázquez, has just left England for America, where it will almost certainly find its way into one or other of the world's wealthiest museums, the words fall on European ears with a familiar ring.

They were, in fact, written ninety years ago by the first director of the Boston Museum, which celebrated its centenary last year with the acquisition of what may be the last painting by Raphael ever to come on to the market, as well as a hoard of antique jewelry of almost equal beauty and costliness. One cause of the complaint was the fact that the British Museum had just paid the "ridiculous sum" of £400 for a Greek vase "of uncommon beauty" which some years ago might have been bought for a third of that sum". Only ten years earlier, at the moment when the museum was being founded, the author of the complaint, Charles Callahan Perkins, had supposed that "we are limited to the acquisition of reproductions in plaster and other analogous materials of architectural fragments, statues, coins, gems, medals and inscriptions, and of photographs of drawings by the old masters which are nearly as perfect as the originals from which they are taken". "Original works of art", he went on, are "out of our reach on account of their rarity and excessive costliness."

Even at the Metropolitan Museum, incorporated in New York on April 13, 1870, a month almost to the day after the establishment of the one at Boston, the same hesitant feelings abounded at the beginning. In his address at the museum's opening, over which the President of the United States himself presided, Joseph C. Choate, the future ambassador to the Court of St. James's and a most famous international statesman, declared that "the great masterpieces of painting and sculpture . . . could never be within [our] reach". Today, the author of *Merchants and Masterpieces* justly describes "the Met." as "the greatest museum in the Western hemisphere and one of the half dozen greatest in the world". According to a report in the *New York Times* on December 8, 1968, its endowment was then valued at over $160 million and its available annual income was $7,054,341, apart entirely from the enormous sums that the trustees often raise privately among themselves when a specially important work like Rembrandt's "Aristotle contemplating the Bust of Homer" comes on to the market. The museum purchased this painting for $2,300,000 at auction on the evening of November 15, 1961, in spite of the opposition of an unknown Texan gentleman whose wife is quoted as saying loudly to him just before the hammer fell, "Go on bidding, sugar, or it'll go to some public place like a museum" (it is impossible not to have a certain sympathy

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her attitude. Earlier in the one sale a trustee of the museum who had already promised a lavish contribution towards the Rembrandt had been the under-bidder for Fragonard's "La Liseuse", which went to the Washington National Gallery for $875,000. Nevertheless he sat beside Rorimer, the director, throughout the bidding in order to be able to nudge him with the promise of an extra $100,000 if necessary.

Yet paradoxically both these centenary histories end with chapters explaining the urgent need for more money. In 1966, Perry Rathbone, the present director of the Boston Museum, told his trustees that $13,400,000 was "the minimum amount needed to provide the most urgent improvements by 1970". While in a press interview two years later P. F. Hoving, the "dazzlingly confident" young director of the Metropolitan, declared "I'd like to raise $50 million" to put the museum properly on its feet.

Almost alone among the first rank of American museums, the National Gallery at Washington (itself a mere infant of thirty-one) started out with an important basic collection of works of art such as provided a kicking-off point for the British Museum, our own National Gallery or the great museums of continental Europe (private American museums like the Frick and the Isabella Stewart Gardner are a different matter altogether and, anyway, came much later). Nor, apart from the National Gallery, an appendage of the Smithsonian Museum (itself a complex of science rather than art museums founded in the mid-nineteenth century by an Englishman) do any of them receive funds from the Federal Government. Seldom indeed from the local authority either, though the Metropolitan is fortunate in this respect in receiving a somewhat grudging grant towards staffing and sometimes building costs from the City Treasury. The envious Boston Museum has never received anything from the city at all except for the gift of the fenland on which it is built.

In the early 1880s, at a time when the Metropolitan was under great pressure from the newspapers and the public to open on Sundays, one of the most active (and also one of the most austerely puritanical) trustees, William Cowper Prime, wrote to the President of the Museum, J. T. Johnston:

> They think the Museum is a public institution in the management of which the public has a voice. They must be *forced* to think of it as a private institution . . . They must stop thinking they support the Museum and be compelled to see that we own and support the Museum and give it in pure charity for public education.

Although very few trustees today would dare to claim as crudely as this that they are the actual proprietors of the museum, in all but a narrowly legalistic sense they do own the Metropolitan, the Boston Museum of Art, and dozens of other museums throughout the United States. Prime's attitude certainly continues to be pervasive, as these two books make abundantly evident to anyone reading between the lines. Perhaps this feeling on their part is unavoidable, since the trustees themselves provide so much of the money which enables the museums to continue to make purchases and carry out many other activities.

The public, too, seem to acquiesce in such an attitude and to feel that they are not in any way financially responsible for what they enjoy. When they were first asked to contribute to the support of both of the two museums by the introduction of an admission charge, the schemes were a failure and attendance fell off rapidly. As late as 1957, G. H. Edgell, the brilliantly able director of the Boston Museum, observed "Charles Francis Adams, moving away from the turnstile when he discovered that fifty cents was required, to contemplate, without charge, the Copley portrait of his great-grandfather John Quincey Adams", sixth President of the United States, which hung in the vestibule. Not long before he retired, Edgell ventilated a view which has become a real issue in Britain today. "Have we not possibly educated a large bulk of the public into the belief that great art is not worth money?" he wrote in a report to his trustees. "The same people who would cheerfully pay a dollar or more to see an indifferent motion picture, would not pay fifty cents to see one of the greatest collections of artistic treasures in the world." And contemplating the continually rising administrative cost of attracting a large paying public into the Boston Museum, Walter Whitehill, the author of the bulky centenary history of the museum, remarks that "crowds make pleasing statistics but they cost money", rather than bring it in. That is the duty of the few,

CALVIN TOMKINS:
Merchants and Masterpieces
The Story of the Metropolitan Museum of Art.
383pp. Longman. £3.25.

WALTER MUIR WHITEHILL:
Museum of Fine Arts, Boston
A Centennial History.
Volume I: 442pp. Volume II: pp.443-888. Harvard University Press. London: Oxford University Press. £12 the set.

not the many. In an interview in a recent issue of the magazine *New York*, a trustee of the Museum of Modern Art was asked: "What do you look for in a trustee?" "Money", he answered without batting an eyelid and in reply to the further question, "Is that all?", remarked: "That's three things. Money, money, money."

But wealth was by no means apparent at the Metropolitan in the early days, as Henry James remarked when he first visited the "charming little academy on the Fifth Avenue". When he came back in 1907 he noticed that things had changed hugely. It was no longer a "little academy" but "a palace of art". In the pages of *The American Scene* concerned with "the Met.", he declares: "there was money in the air, ever so much money—that was, grossly expressed, the sense of the whole intimation. . . . The Museum, in short, was going to be great". This was just the moment when Pierpont Morgan became President of the Museum. If not quite the wealthiest trustee the museum has ever had (when his will was proved at a mere $68 million in 1913 John D. Rockefeller is said to have remarked:" And to think he wasn't even a rich man"), he was the most powerful. Morgan more than anyone was responsible for the changes that James noticed. He was determined that the Museum "was going to be great". He took pains to see that vacancies on the board were filled with millionaires of his own choosing. When at the end of the year, a loss on the annual running expenses arose (as it quite often did), Morgan would announce the fact at the meeting and then go round the table, "his express-train eyes interrogating each trustee in turn until the deficit was erased".

It was Morgan who persuaded Sir Purdon Clarke to quit the directorship of the Victoria and Albert Museum and head the Metropolitan's staff. This was not an altogether satisfactory arrangement, but it provided the background for one of the most characteristic Morgan stories which is certainly *ben trovato* if not entirely accurate in detail as told by Mr. Tomkins. Just before this happened the chairman of the Victoria and Albert's Advisory Board had gone on holiday. Before he left, arrangements had been made for the museum to place bids for some Chinese porcelain and some tapestries. On his return he inquired what the porcelains had cost, only to be told that J. P. Morgan had bought them. A further question about the tapestries evoked the reply: "Mr. Morgan got them too." "Good God", he exclaimed, "I must talk to Sir Purdon." "Sorry sir", came the reply, "Mr. Morgan has bought *him* also." Pierpont Morgan also acquired Roger Fry for the museum, first as European buying agent and later as curator of paintings. The results of this step were also unhappy. The history of their relations is described in Fry's own vitriolic terms in his biography by Virginia Woolf. As John J. Johnson, the Philadelphia lawyer and collector, wrote, "The trouble is that everyone is under the coercion of Mr. M's dominating will. No one does or dares resist it". Fry was sacked. "A vile deed", he described it in a letter to the Director of the London National Gallery, "villainously done with every kind of hypocritical slaver."

Morgan's will was likened by another rich contemporary to a force of nature. "The one-man power in public institutions is a good one", Johnson wrote to Fry in the letter quoted above, "but when it is exercised in the case of the M[useum] it is worse than Turkish rule." If there are no trustees today with quite J. P. Morgan's forcefulness, there are still many with very powerful wills which from time to time bring them into collision with the curatorial staff, and when supported by the power of money it is seldom the trustee who backs down. In the interview with various trustees by the *New York* magazine already quoted, a rather more sophisticated president of the board of another New York museum was also asked his views on a trustee's duties. He told the reporter that what he expected was the three Ws, "Wealth, Wisdom, Work". This provoked a curator of the Metropol-

itan to remark: "Th worse than a trustee wh anything is one who do

In his preface to his centenary volume, Mr. member of the staff o *Yorker*) writes that the history those who have Metropolitan have sough "something more than a great art". And this is ably true. The majority and trustees have certain make it a great cent education, for most museums were founded assumption that art was from education. There sional doubts, of cour Taylor was probably dynamic director the m ever had (his dean of Callison, described museu him as "like being o coaster" at a fair, "w and full of dramatic downs"). Taylor vastly scope of the education and got the annual attend past two million for the This was in 1954. But in gave way to despair. "Da said to the director of where they worry less ab head counting, "we've got the museum, but what do at? One thing after anoth come to a fire-hose they ke too." To convey a sense to a mass public had prov sible. Shortly afterwards signed in despair to retu small museum at Worcest he had come to the Met. by the strain and stress of died there three years late

He was followed as di James J. Rorimer, equally to the museum if a les personality than Taylor. died in mid-career after meeting at the early age For him, too, the strain too great. His successo Hoving, has brought annu ance numbers past the s mark, for he is a man bu with bright new ideas. he once said, stand for *Forever*. His early "Harlem on my was intended to be a contribution to Black-Wh standing, but merely in alienating almost Blacks, Whites, Jews and well as most of the truste the exhibition some

thed the letter H (for Harlem? ving?) on ten of the museum's ings, including a Rembrandt. this a majority of the trustees said to be in favour of firing g, and their lust for blood was ed only by his brilliant coup btaining the bequest of y " Lehman's collection, ly the finest single bequest of of art the museum has ever d. Lehman was Jewish, and nscious of having been edged the presidency of the museum so pressure. Hoving got a new Chairman of the Museum especially for him, and that e trick. But underground ings and rumours are heard time to time and Hoving des he is sensitive about it. n't develop a thick skin about he declared to a *New York* reporter. "I toss and turn ght." And rumours that he turn to City politics circulate ntly in New York. For ly he was Commissioner of —and a highly successful n the interval between suc g Rorimer as head of the ers, the museum's great medie mples in Tryon Park at the end of Manhattan Island, and ing to the museum as director

pressures of running so vast eum are very great, and they very far down the staff ure. Nor are there only the s to deal with and placate. are the unceasing exhibitions organized to maintain the uing interest of the public. But all a great deal of time, both ffice hours and out, must be cultivating potential donors. young curators find flattering wealthy a severe trial as well as t distraction from their main on of studying and conserving orks of art under their care, n unattractive activity in itself. wadays they serve us boot ng sandwiches in the canteen us properly used to the a departmental head at the opolitan declared not long ago. demands on their time prevent dly research needed for the tion of proper catalogues, any museum's most impor functions. Few American ums have published catalogues eir holdings to be compared those issued in this country by National Gallery, the National l Gallery, the Victoria and t, or the Wallace Collection. when they do, they are more than not written by Europeans n specially for the purpose, arles Sterling's excellent cata of the Metropolitan's French ngs or the recently published gue of the sculpture at the by Sir John Pope-Hennessy erence Hodgkinson.

spite of the wondrous acquisi the enthusiasm of the million who queued up for hours to e "Mona Lisa" during the for which it was lent to the politan, the excitements of the (Mr. Tomkins tells how the nearly bought Michelangelo's nini "Pieta" in 1937 and Mr. hill how the Boston Museum got so far as to have a lunch ating the acquisition of the contents of the Albertina in ars immediately following the World War), the generosity nors and the devotion of rs, the overall impression left one reads both these books, specially the Metropolitan's is not of the joy and re which art should give. s of departments snap at each have nervous breakdowns or s, are sacked or transfer to museums; are even sometimes out of the museum on ers; directors die, trustees protesters protest (they even cardboard boxes filled with ockroaches at the Purchasing ittee's dinner recently), and most brilliant member" of the are described as while others "withdraw bitterness". In the end, Mr. Tomkins's entertain one feels the museum s staff like some jug demanding the sacrifice h lives and human happiness

At the present moment, in celebration of the Metropolitan Museum's centenary (or "centennial", as they prefer to call it) a remarkable exhibition selected from among the museum's own possessions is being held. It includes the cream from each of the seventeen departments, beautifully displayed in nine large galleries and is drawing thousands. "Masterpieces of Fifty Centuries" is indeed a rewarding and impressive spectacle. In the preface to its catalogue, Theodore Rousseau, the Met.'s highly civilized vice-director and probably the most Europeanized member of the staff of any American museum, writes:

> It is intended to give each visitor a very personal and rewarding experience, one that will call on his whole being, his senses, his mind and his spirit. To achieve this he must be willing to give the object his fullest attention and allow himself to be completely absorbed by it.

Admirable sentiments, but how is it possible to do this with 400 separate exhibits displayed in the conditions which the museum itself has deliberately created by aiming at, and indeed attracting, a mass public? A recent mid-week visit to the exhibition found the galleries far too crowded for seeing the exhibits, let alone for quiet contemplation—not even of those masterpieces which move on revolving platforms before your eyes. And on Sundays the guards have to begin clearing the galleries more than half an hour before the advertised closing hour so that they themselves can get away on time.

The entire last section of *Merchants and Masterpieces* (itself a title calculated to give pause) is entitled "The Masses Arrive". Until quite recently, the less sophisticated trustees (and that means the majority of them) would delight in taking the foreign visitor down to the museum on Sunday afternoons, not to enjoy some recently acquired work of art, but just to admire the pullulating crowds thronging the vast entrance hall and the painting galleries (of course you could always find peace among the oriental works of art or in the European porcelain galleries). No doubt this accession of the masses was initially encouraged by the fact that the city's contributions to the museum were calculated for many years on a per capita basis according to the number of visitors. But *Merchants and Masterpieces* gives a strong impression of forcible feeding also, almost of factory farming.

Recently the City Hall has begun to be difficult about the museum's new Master Plan for expansion which will encroach further on to Central Park. This proposes to add five and a half acres of floor space to the museum, more than one and a half times the floor space occupied by all the other museums in Manhattan combined—and there are quite a number of them. Not that it is intended to occupy five and a half acres of Central Park or anything like it; users of the park will be deprived only of a further 38,000 extra square feet of grass. Central Park is large and a stranger from London may be excused for thinking that such a small area is relatively unimportant in itself. But it is a portent. It is the megalomaniac expansion of the museum itself which is disturbing. "We're an encyclopaedia", Hoving said recently, "We have to have everything. The Monet (which cost 560,000 guineas last year at Christie's), for example. We had to have it because we have the greatest Monet collection." On another occasion, and wearing a rather different hat, he was quoted in the press as asserting: "We have 38 Monets. We could give away 25." The external pressures, the exhausting struggle with trustees, press and public, make a consistent policy difficult. Last February he announced: "Our problem right now is that we're not big enough."

It is, of course, natural for directors of acquiring museums to feel that way. The mark they make on the public, and still more on posterity, is made by the works of art they buy during their brief period of office. These remain always while their administrative achievements and display techniques, however ingenious and successful, become outmoded and eventually vanish when successors come along. Museum directors are not solely to blame, of course. The American tax laws are also responsible. American private collections are now almost all created with the deliberate intention of bequeathing them to museums. There is a real danger that the museums will engulf every work of art of the smallest importance and leave nothing in private hands. The smallest knowledge of the auction room makes that perfectly clear. Many modern American pictures (Jackson Pollock's for example) are painted to be hung in museums and not in private houses, for which they are far too large. And when collecting is no longer possible, it seems highly likely that the public will cease to come to museums altogether. Unless a brake is put on such limitless acquisitiveness (and this vice is not confined to American museum directors), in less than a century the Metropolitan Museum seems likely to extend right across Central Park to join the Natural History Museum on the West Side in a single vast complex of buildings.

Is it too old-fashioned and too puritanical to suggest that too much money is at the root of most of the Metropolitan's problems? Too much money and too many people. Not bigger but *better* museums are what is wanted: not more visitors but more perceptive visitors. It may be platitudinous to say this, but platitudes are, after all, truths. So far as mere numbers are concerned, the trustees have perhaps faintly seen the red light already, for quite recently a "voluntary" entrance fee or "contribution" has been introduced and is now demanded forcefully of the visitor by prominent notices, aggressive guards, and noisy cash-registers at each point of access to the galleries. The suggested "contribution" of not less than a dollar seems very large to most Europeans. It is difficult to suppose that the idea of a reduction in numbers was not envisaged when this new scheme was introduced last autumn and, in a year's time, it will be interesting to see how great the effect has been. Whether some of those most likely to benefit by brief visits to the museum will not be excluded by the magnitude of the charge is, of course, another matter altogether.

The salutary effect of having too little money available could hardly be better illustrated than by the post-bellum history of the Whitechapel Gallery in London. Working on a shoe-string, the then director, Bryan Robertson, put on a series of exhibitions which would have graced (and sometimes did in fact grace) the Metropolitan's rival, the Museum of Modern Art. Even if the shoe-string was sometimes stretched to breaking point, Whitechapel built up a great international reputation for exhibitions of modern art (and sometimes the art of the old masters too) in the 1950s and 1960s.

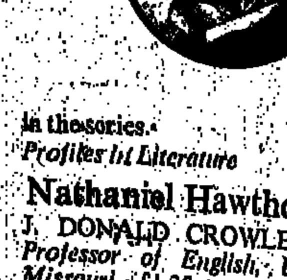
Although, no doubt, the Metropolitan and Whitechapel do not provide a strict parallel, the lesson seems obvious. Money is not of primary importance in a museum. But how to reduce the amount of money pouring into American museums presents a far more difficult problem. A few weeks ago, the New York hippies, as part of their campaign against the Metropolitan's encroachment on Central Park (money, they think, should not be spent on five and a half acres of gallery space while housing conditions in parts of New York cry to high heaven), were parading in front of the museum with posters reading, "Don't give a Dollar give a Dime". This was said to be having a noticeable effect on the "voluntary" takings at the entrances—so at least one small source of income may be drying up. But such a simple appeal is unlikely to affect those whose taxation is markedly reduced by presenting works to a museum or those whose gifts are measured in millions of dollars. Must there be a severe and prolonged fall in the Dow Jones Index to alter things? It seems a heavy price to pay.

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Princes of the old Poland

MICHAEL RADZIWILL:
One of the Radziwills
221pp. John Murray. £2.50.

Prince Michael Radziwill, head of that ancient, noble but dispossessed family, is related through his father to King Frederick William I of Prussia and two kings of England, James I and George I, while on his mother's side he is related both to the Habsburgs and the Bourbons: an inheritance as valuable to a Catholic Polish patriot up to 1945 as it was dangerous thereafter. His background and that of his parents was international. Scattered across Europe were relatives, possessed of kingdoms, principalities, vast estates or vaster pretensions. In Cannes was the Count of Caserta, pretender to the throne of Naples and Sicily, an exile in the villa Marie Thérèse, the site of the present Carlton Hotel. Prince Michael's mother told him that his father, who died before Prince Michael was born, had mumbled in his sleep that the Count of Caserta and Jesus Christ had one thing in common: their kingdoms were not of this world.

Prince Michael is not a professional writer, but the reader should not be daunted by the opening paragraph:

> There are a great many speculations and legends surrounding the origins of my family, the most popular being that during the purges in the Roman Empire a Roman family was expelled and ill winds blew the vessel to the shores of the Baltic. The savage Lithuanians, seeing tall and glamorous people emerging from the ship, fell on their faces, being convinced that these were Messengers of God. They promptly instituted them as high priests and, apparently, the family has since then exercised this prerogative until the coming of Christianity.

This is the only occasion on which *One of the Radziwills* slips into incomprehensibility. The timesequence is spasmodic, the ending abrupt; but there gradually emerges a pattern all the more vivid, appealing and tragic because the author is telling the story of the first thirty-nine years of his life without conscious artistry.

Childhood was divided between the homes of his mother, who married a second time, and of the Radziwills, of whose many estates he would inherit a share. His mother gave him love; Prince Ferdinand, his paternal grandfather, gave him, as well as love, the sense of how a noble should behave to those who worked on his estates and how a Pole whose land had been partitioned between Russia and Germany should use a world war for patriotic ends, working with either or neither to achieve survival first and independence later.

Even before the First World War, planning was tricky for great Polish landowners. Since Poland did not exist, it had to be arranged which members of the family should be born Russian and which German in order to inherit which estates; or alternatively how to shuffle properties and nationalities:

> Because my grandfather was a German citizen and there was a risk that all his properties in Russia would be confiscated as enemy property, he transferred the title deeds of the Duchy of Olyka and of all his possessions in Central Poland to his son, Prince Janusz, who had become a Russian subject before the war, with the proviso that after the war ended he would transfer the duchy to me.

The male members of the Radziwill and Potocki families, with an instinct for survival perhaps inherited from the Roman exiles landing among the savage Lithuanians, were able to dodge backwards and forwards between Russia and Germany via Sweden; but whenever they came up with commonsensical suggestions of salting money away in America or sending wives and children out of danger, they were overruled, after flaming rows, by their womenfolk.

In the First World War, grandfather, with his seat in Parliament, his hereditary seat in the Herrenhaus and his status as President of the Polish Circle of the German parliamentarian group, was able to lay the foundations of postwar Poland as early as 1917. Prince Michael, then aged ten, was alert to the intrigues in the family apartment.

When the First World War was over, he received what was perhaps the toughest training for the Second. At the age of thirteen he was sent to Ampleforth:

> After dinner, I was told to unpack and go to bed. As the place was more or less as big as a barn, with no heating and ten windows on each side permanently open, I spent a miserable night between damp sheets. I had not at that time acquired the science of sleeping in three pairs of pyjamas and covering my blankets with an overcoat and any other items of clothing, which habit I think saved me in future years when snow blizzards started blowing in through those windows, which, on no account, were allowed to be closed.

Trading in beef sausages (two, twice a week) and the annual egg (on Good Fridays) provided him with black market experience which proved valuable in 1939-1945. Even the humiliation of a visit from his grandfather, who in old age dressed so shabbily that he was sometimes taken for a beggar, was redeemed by the fact that one of grandfather's brothers was abbot of one of the biggest Benedictine abbeys in Bavaria. The Radziwill network spread everywhere, spiritual as well as temporal.

Back in Poland, Prince Michael found much to admire in Marshal Pilsudski, whom his grandfather thought a fearful cad. He married the lovely girl of his choice, had two sons and devoted himself to cultivating his estates, curtailed but still large, according to methods progressive by the standards of his feudal ancestors and poorer contemporaries. He was happy to be a Pole, so happy that he was not really conscious of the threat to it until the Nazi-Soviet pact.

Rather more than half of *Radziwills* is devoted to the Second World War. The justification of the book is that the first ninety-two pages, beautiful as an introduction, Michael emerges as a single, devout, wealthy, influential nobleman. Suddenly his estates, his fortune and were invaded by the N whom his grandfather ha good terms when they w Germans, and a fortnigh the Communists, who hel Russians been manageable estates in the German applied the lessons of father to obtain the maxi leges as a collaborator using every possible thi members of the Home Ar on the Polish Governmen in London) and to supply food.

His story is fascinating bination of private imperi as the first communions sons) with techniques o against oppression which not just from the Rad from the whole Polish Poland was a country in Nazis could not find a Q it proved to be a country the Soviet Union succeeded ing communist Quislings. Nazis in retreat Prince merely suffered the ruin through its conversion i field. From the Red Am vance he, like thousands Polish patriots, was threat systematic annihilation. previous war, there had be tunities of salting mon abroad. But once again th folk had prevailed over Everything, except his wi case, was lost.

Prince Michael is now England, poorer, maybe tainly sadder, because t Communists, seeing tall us Radziwills still survive end of total war between tarian empires, could not persistence of their noble In the short term, of cours sians were right. But if been able to accept the ge Radziwills in adapting to tion consistent with Polish dence, the riots and bloo last year might have been So of course would have colonial exploitation of the Soviet Union.

In search of reward

KENNETH WALTHEW:
From Rock and Tempest
The Life of Captain George William Manby.
175pp. Blés. £1.90.

In Sir Willoughby Patterne, Meredith gave us his portrait of the egoist in love. Mr. Walthew's George William Manby is interesting not so much as the "prolific inventor", which Mr. Walthew calls him, but as the egoist in search of rewards and decorations. He invented a number of things, chief of them his device for firing lines from the shore to wrecked ships, by which his name is today remembered. He invented a fire extinguisher and fire-proof clothing for women. As an elderly man he went in a whaler to the Arctic, to test a gun for firing harpoons. He offered his services to the government to assassinate Napoleon. But the absorbing occupation of his strange life was to get himself the appointment, the pension, and the knighthood which he ardently believed to deserve.

To this occupation he sacrificed everything. He neglected his wife. He neglected his work. He was always in debt. He was always failing, always returning to the struggle with new hope, always having moments which he felt to be "the most important in my life". He was equally determined to be honoured after his death, and designed a monument to himself which he set up in his front garden. He had been shot in the head, and paid his doctor by leaving his head to him, hoping that he would put it in a museum. He shot the use of a hand, and this also he wished to be preserved. He wrote to a friend about it: "I wish to confer with you on this subject, so important to science." Standing in St. Paul's he determined to devote the residue of my life to obtain the register of my name in that great National Mausoleum".

Mr. Walthew calls him one of the lovable English eccentrics", but says that at times he seemed insane. Sane or insane, he certainly had a way with him. He lived to nearly the end of his life on the almost inexhaustible generosity of a friend whom he was continually asking, as by right, for money and for all sorts of services. He wrote to members of the Royal Family, to the Prime Minister, and to other prominent people about his services to the country and the rewards to which he was entitled.

Anyone could write such letters, but Manby, at times, could get answers to them. The chief of these adventures was when, as Mr. Walthew says, "he casually dropped in on" the Duchess of Kent and her daughter the Princess Victoria, and presented them with a copy of his book on lifesaving. The Princess, according to Manby, replied: "I will not only read it, but get it by heart", and as Manby left the observed that "the Princess had my little volume pressed to her bosom". His great friend angrily refused to believe the story, and Mr. Walthew will say no more than that Manby certainly believed it himself.

In another claim which he appears to have made—that he, and not Sir William Hillary, was the founder of the Lifeboat Service—Mr. Walthew has been too ready to believe him. Sometime in the summer of 1823, according to Mr. Walthew, Manby was "on the verge of a total collapse", and during this illness "conceived the idea" of founding a society for saving life from shipwreck. He interested others in it, including Hillary, and in February, 1824, when he was "recovered sufficiently" he returned to London, and a meeting was held at which the Lifeboat Society was founded. Such is Mr. Walthew's account. But in fact, before Manby conceived his idea, Hillary had not only conceived it but had written and published (in February, 1823) his appeal, which was a carefully thought-out plan of what such a society should be, and of what indeed it has been for nearly a century and a half; and at the meeting which Mr. Walthew mentions Hillary was thanked for "his exertions in bringing this interesting subject before the meeting, and for

Brightest young thing

BARBARA CARTLAND:
We Danced All Night
311pp. Hutchinson. £2.

Indeed they danced all night, one-stepping and waltzing briskly to the new Negro bands, the girls in skirts that stopped just above the ankle to reveal black or white stockings in shiny rayon, the men's tails "flowing out behind like a propeller". But none danced as fast, or as long or as lightly as Miss Cartland, brightest of the Bright Young People, who, at the same time, in that hectic span between the Armistice and the General Strike, was clocking up forty-nine proposals of marriage before saying yes to the fiftieth, and starting on a literary output which, to date, totals ninety romantic novels and thirty-four miscellaneous works. And, fair's fair, so long as one is not concerned to probe much beneath "the lovely surface of appearances", few could recapture, more authentically the flavour of a period which, now and again, surprises one with the hint of elegance which accompanied the inanity.

For the 1970s the greatest surprise is likely to be the innocence and the naïvety of the 1920s. Can it be possible that any of Miss Cartland's contemporaries who was l powder her nose would thought "outrageously fas Letters to the Editor described the Baby Party Gate as "the type of which leads to Commu can; just as it is true that Young People had to crêpe de chine dresses wi and that, in 1919, the London opposed the ex licensing hours by saying rather die on the doorst House of Lords than see passed!"

The elegance was more it is difficult to find anyo that will do for Cecil Bea after having been ducked river by a section of Dete cry during Lord Herbert's age party at Wilton, be not to leave the ball and water ran down my legs out of my shoes", remark window making conve later danced. Or, in anot for Ivor Novello and Noël after the disaster of *Sirocc* which the actor had been the author spot on as he theatre, sitting dejected for analysis of the stage in that which, at that stage in the likely might well have been

rovincial ponderings

HORGAN:
ruter
Bodley Head. £1.80.

eans without honour in his ountry—winner, among other ful tokens, of both Harper ulitzer Prizes—Mr. Paul is one of those Ameriovelists whose name seldom up over here and thirty-odd books are, one actually read even more Part of the explanation for k of recognition this side of antic must surely lie in a charge we have always appreciated own novelists—Mr. Horgan's identification with a particugraphical region. Whitewater ow many English readers are of its real name?—is a huge ep lake, one of the chief ons in the "dry vastness" of al Central Plains of Texas. from the small town of Belvedry dark-skinned families with eagre possessions to the Rio border, the whole commuers out to watch the annual contest against Orpha City, spring everyone drives out on plains to see "the tender green of new mesquite leafalong irrigation canals the ffir corn".

istic setting, so lovingly and ully described by the author ou expect Huck and Tom to appear by the lakeside. And indeed, that is just how Mr. Horgan begins his ruminative tale—Billy Breedlove, vital, animal, golden boy of Belvedere, rows out across the lake at night to cramp on one of the small uninhabited islands with his quiet thoughtful High School friend Phil; both are impatient to know more of the outside world, to make discoveries as "acts of liberation"—maybe to found a local museum, says Billy. They share the friendship of pretty Marilee, the widow's daughter, and you don't need telling that Marilee quickly falls in love with Billy, leaving loyal Phil silently devoted, stifling any suspicion of jealousy in the books so generously made available by the intelligent lonely lady at the big house, who decides to become the patron of this innocent trio. Various local "characters", more or less familiar in such a setting, play their parts—the dotty lady librarian, the ex-whore at the druggist's, the blustering banker from Dallas who can dismiss Hardie Jo, Patrolman, when he's stopped for drunken driving with "'Don't you go to devillin me, Boy,'" and is given to his own particular curseword "Tshee-yit!". Then there is fat Guy DeLacey with his pickup truck, his model mountain, and his voyeurist secrets about shameful goings-on by respected citizens—and that kinda thing makes young Phil wild with rage.

To inspire the people of Belvedere, Billy and Phil decide to paint a slogan on the water tower; by one of those fateful ironies which intrigue novelists of provincial life, Phil accidentally topples his friend to a pointless death. And because, at the very beginning, we've met middle-aged scholar Phil, hinting to students that his occasional abruptness and "worn good looks" conceal a past tragedy, we can probably guess what becomes of Marilee and how Belvedere, revisited, begins to look like a ghost town as the water table falls.

Not only in his almost mystical descriptions of Orpha County does Mr. Horgan suggest to the English reader the spirit of Thomas Hardy; this tale of blighted young love, of the claustrophobia inescapable in a rustic community, of innocence and ideals at odds with the prurient rules of selfish citizens, is closer to Wessex last century than to our image of Texas, or of the American novel, today. But where Hardy remained fiercely pessimistic and unsentimental, Mr. Horgan softens and blurs the edge of his novel; solemn sensitivity is all very well for Phil at eighteen, but it sounds suspiciously like the self-indulgent mooning of a pseudo-philosopher when he ponders, middle-aged, in the "silvery darkness" by his children's bedside, about "the dialogue of life between its completive polarities".

roblems of inheritance

CHRAIBI:
the Past
ated by Len Ortzen.
Heinemann. £1.25.

oroccan novelist Driss Chraïbi since 1946, lived almost con- in Paris. Since he started s in the early 1950s he has of the most imaginative and meditators between France orth Africa, between Europe emergent and Inter- Maghreb. His sixth and by his best book, *Succession* published by Editions in 1962, is now published readable translation by Len *Heirs to the Past* deals eously with two problems: mutual incomprehension beEuropeans and the peoples of ewly awakened" countries, within those countries themthe tensions and half-hearted mises between the Frenched, Westernized young and an eneration rooted in the tradi- Arabo-Berber pieties of

his third book *L'Ane* (1956), *to the Past* is a novella with ceptively simple structure of a . The narrator is a Moroccan 35, Driss Ferdi, who at the nineteen had rebelled against her, Haj Ferdi, the "Seigand fled to France to serve pprenticeship to Europe", willing "to be protected, to be colonized, civilized, to be given a certificate of existence". At the beginning of the book he is undergoing a crisis of identity, whose clinical symptoms are nocturnal anxiety and insomnia, brought about by sixteen years of loneliness within a European environment to which, even though he has married a Frenchwoman, he is still only partially and uneasily acculturated. His medical consultation is interrupted, perhaps a little too conveniently, by the news that his father is dead and his return to Casablanca for the funeral initiates a dramatic examination of the problem of inheritance at both the personal and national levels.

The central scene of the parable is the reading of the Seigneur's will, which has been tape-recorded before his death and in which the six sons are provided for (or not) "according to the real needs of each". The implication—rarely forced and only made explicit by the solemn, reiterated refrain of the testament: "thus it is with individuals and peoples"—is that each of the sons represents, in his fatherless independence, one of the possible ways in which a modern Morocco might come to terms and cope with its own emancipation.

Driss himself is not even mentioned in the will, but by this time he has begun to understand that the, at first inexplicable, series of happenings has been carefully planned by the Seigneur so that the prodigal son might reconsider his past and properly evaluate the father and the epoch that died with him. The Seigneur anticipates his reactions so accurately that a return ticket to France is waiting for him at the airport, along with a simple last message, "dig deep", which connects the father's obstinate but successful sinking for water in the stony deserts with the son's search for identity. Driss also learns, as only he is intended to, that the Seigneur took an overdose, so that he is the heir to the truth if nothing else. The narrator, with his "vast legacy of incredulity" from the West, is tempted to idealize the traditional Muslim past only momentarily, and is allowed to retain no illusions. He takes leave of his brother Madini, who has inherited the Seigneur's many responsibilities, and wryly foresees, in words that at once adapt and disown the ideas of Francophone West African *négritude*, that in twenty or thirty years Madini will be "wearing the Seigneur's skull-cap and sitting in the Seigneur's armchair, looking patriarchal and dignified. A 'free man'. Reverted to his origins. *Habitude, arabitude.*"

Driss Chraïbi's wariness (a tempered and more penetrating version of the outright hostility of the earlier novels) over the values of both East and West, his refusal to compromise sentimentally with either, and his ironic observation of those values at tension, contribute to an incisive and concise study of the large problems of individual and national independence.

Hiroshima's Pepys

MASUJI IBUSE:
Black Rain
Translated by John Bester.
299pp. Seeker and Warburg. £2.50.

One might suppose that the Hiroshima holocaust had been so well documented (in John Hersey's *Hiroshima* and Fernand Gigon's *Formula for Death*, for example) that nothing new could be said. But Masuji Ibuse is not a mere producer of documentary. He is a novelist, and a considerable one; and in *Black Rain* he has achieved, from eyewitness accounts and journals and with his own skilful gifts of construction and vivid sympathy, one of the finest postwar Japanese novels we have seen in this country.

The outer framework of the book is the determination of the elderly Shigematsu to prove that his niece and ward, Yasuko, escaped—contrary to rumour—the after-effects of the atomic bomb, ie, "black rain" and radiation disease. If he is unsuccessful, her chances of marrying will be likely to come to nothing; worse, if the rumours have substance she will die a horrible death. But within this framework, the heart of the book is Shigematsu's careful reconstruction of the events immediately leading up to August 6 and the days following until the Emperor's surrender broadcast on August 15. Other reconstructions, memories and voices blend in with Shigematsu's journal, so that the effect of the whole is almost symphonic—a densely patterned but always clear and unhistrionic elegy for a city and a population which within a few seconds suffered a disaster of a kind never known before.

Shigematsu comes across as a scrupulous, conscientious, tidy-minded man, observant and full of alert curiosity, a sort of Pepys without the pranks: indeed, Shigematsu's account of the bomb (drawn from life, according to John Bester) and Pepys's of the Fire of London can usefully be put side by side. Without any underlining or moralizing, Ibuse communicates the will to survive, the determination to establish routine, the way in which discipline, self-discipline, bureaucracy and sheer human endurance alternately recede and show themselves in a time of vast disaster and distress.

As a picture of Japanese living habits and relationships, quite apart from the moment of history which it records, *Black Rain* carries complete authenticity. The warm neighbourliness coupled with formality, the intricate but accepted interplay of blood and rank, the close attention to the niceties of diet (accentuated by the wartime deprivations), are all deftly woven into the starker details of death, mutilation, destruction. In the end, there is indeed little hope for Yasuko; but life will go on, as Shigematsu puts on one side his journal and sets his mind to breeding carp—a mundane but beautifully placed leitmotiv which runs through the book. Masuji Ibuse has written a "documentary novel" which transcends its type, a document that for all its horrors is ennobling.

Smoothly saintly

JOHN ROWAN WILSON:
Barrington
317pp. Collins. £1.80.

It is difficult to think of any of the saints—St. Francis perhaps excluded—who did not have an unsaintly side. In the present novel Mr. Rowan Wilson studies a modern man, Barrington, who viewed from the outside might well be considered as qualifying for a halo but who for all that treats other people's money with an offhandedness which, according to taste, might be judged other-worldly or fraudulent, and who causes deep and tragic unhappiness in the lives of many of those closest to him.

A promising young medical researcher, Barrington rebels against the inhumanity of experiments on living animals, renounces a promising career, and goes off to heal the sick in primitive Africa in the early 1930s. He takes his clever, well-connected wife, Joan, with him, taking for granted that any woman's world must necessarily merge with his if that's how he wants it. His first mission, at Manusha, is badly sited, but he goes ahead with it disregarding advice from experts in the field. Manusha is consumed in a bushfire and his wife dies as a result of his obstinacy.

Ruthless and resilient, Barrington starts up again, this time at Kalundani, on a more ambitious scale. This project prospers. He tours Europe, discovering unsuspected talents as public speaker and fund-raiser. He also has the art of attracting disciples and a kind of unconscious ruthlessness which over-exploits them. He marries again—someone much more like himself than poor Joan—and the marriage fails. Finally, those by now too familiar winds of change start blowing. Intelligent and educated young Africans want to manage their own affairs, have no great affection either for Kalundani or for Barrington as its Lord Bountiful.

Barrington, of course, is no impostor. He accomplishes much, has the strength that springs from total self-dedication, and sacrifices himself as readily as the people he uses. One thinks of comse of Schweitzer and Mr. Rowan Wilson himself brings the great name in. Yet Barrington isn't Schweitzer, but an original whom the reader can readily accept as real and convincing. *Barrington* shows Mr. Rowan Wilson always firmly in control of his material, capable of building up uncontrived tension and excitement, and subtle enough to chart the elusive frontiers between heroism and arrogance.

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The hard way up

CHRIS BONINGTON:
Annapurna South Face
334pp. Cassell. £3.25.

DON WHILLANS and ALICK ORMEROD:
Don Whillans: Portrait of a Mountaineer
266pp. Heinemann. £2.50.

Face climbing had to come in the Himalayas, as it has come in the Alps. By a happy dispensation, last year's major British attempt on a face was organized and led by Chris Bonington, who had already shown that he writes as well as he climbs. The vivid text of his *Annapurna South Face*, with a summit chapter by Dougal Haston, takes even the non-climbing reader every step of the way. And the colour photographs, of a higher standard than usual, do give us some idea of the Face's unrelenting steepness and of how it was overcome.

Porters could not be used beyond the third camp. The leading pair of climbers, constantly changed, fixed ropes up most of the Face. The supporters, carrying loads, then assisted themselves up the ropes by means of "jumars" or Alpine ratchets. Thus the flow of supplies was kept going up what amounted to an Eiger North Face immensely magnified; oxygen was included, but not used for climbing, only for recuperation. When Haston and Whillans stood on the summit, it was a genuine team achievement. The tragedy of Ian Clough's death, near the very end of the descent, was caused by an avalanche and was sheer bad luck.

Mr. Bonington describes his comrades very vividly and writes about them with a frankness which his obvious affection renders inoffensive. Two stand out. One is Tom Frost, the only American in the party, a gentle Mormon whom the Lord guided to make a spirited solo attempt on the summit and, equally, caused to turn back at the proper moment. And the other is Don Whillans. It took courage on Bonington's part to include Whillans, who, pot-bellied from too much beer and idleness, had panted after him up a Scottish hill. But he was convinced that here was still "the finest all-round mountaineer in Britain", and so it proved.

Don Whillans emerges, perhaps, more clearly from Bonington's account than from his own book, *Don Whillans: Portrait of a Mountaineer*, though he has managed to get down on paper a good deal of his racy personality, and a climbing friend, Alick Ormerod, has rendered him unobtrusive support in the bridging passages. Reading between the lines, one may deduce that Whillans has acclimatized less well than others of the brilliant Manchester group to the unsatisfactory life Britain offers the professional mountaineer; starred and idolized when performing some major feat, left in demoralizing inactivity and oven penury between whiles. This seems to have been the main reason for the break-up of his historic partnership with Joe Brown. A sad little episode was the last encounter, when Brown suggested a sea-cliff climb by way of reconciliation, and Whillans was too out of condition to accept.

The Annapurna Face has given Don Whillans the whiff of oxygen he needed. He and Haston now go on to represent us in the international team attacking the South-West face of Everest, and the eyes of the world will be upon them. One is only sorry that Chris Bonington, with his fine gift of narrative, is not going too.

Robots' paradise

MARIO SOLDATI:
I disperati del benessere
135pp. Milan: Mondadori. L.1,400.

Mario Soldati, in addition to being a distinguished novelist and film producer, is also a considerable traveller. In his early days he published a book, *America primo amore* (1935), a series of vignettes in which he attempted with limited success to describe the troubles and tragedies of the United States during the Depression. Recently he has written a book on Sweden, *I disperati del benessere*, also a series of vignettes.

Soldati has a fine eye for detail and a nice turn of humour and irony, but, as in his book on America, he often fails to get to the bottom of the problems that he is investigating. He is only too ready to hand out the most discredited clichés such as the *canard* that Sweden has a higher suicide rate than any other country in the world. In fact Sweden comes about eighth in Europe, which is not very high, particularly as some Catholic countries, such as Portugal, keep no statistics of suicides.

It is true that Swedish children are pushed very early into independence and live in a state of fierce competition which sometimes produces a kind of failure syndrome ending in suicide; but the Swedes lead a less boring and isolated life than the Norwegians, who rank very low in the suicide table.

Soldati, however, puts his finger on some curious anomalies. Why is there no fresh fish in Sweden, a land where fish used to teem? The answer is the prevalence in the lakes and rivers of detergents. He sees that the majority of people in this social democracy are alienated from the centres of production and deprived of all effective power. Indeed he asserts more than once that fifteen families in Sweden own 92 per cent of the means of production. This is difficult to believe. One can easily list the twelve largest companies in Sweden and show that the Wallenberg family has a powerful hold on nine of them, but it is dubious if Marcus Wallenberg is as rich as was Axel Axelson Johnson, the industrialist, or Dan-Axel Broström, the ship-owner, or Ernst Wehtje of Skånska Cement. But which are the fifteen families who own practically everything? Soldati does not name them.

He is very amusing on the subject of *Harpsundspolitik* (Harpsund is the name of Tage Erlander's country residence), on the tasteless uniformity of the wine bottled at the Vin-och-Spritcentralen, and on the Swedish attitude to sex films and the sexual act as a public gesture. "Eroticism", Soldati remarks, "can only be saved by a spice of humour", which the Swedes notoriously lack. Otherwise it becomes "squalid, anatomical and repugnant".

Soldati notes sadly the rigid conventionality of the Swedes and their inability to communicate, but his book is remarkable for the number of people who can put themselves across: Irma Sohlman, the educator of Västerås, Gunnar Nordahl, the great footballer who lived eleven years in Italy, Thomas Ringquist, the best photographer, and Professor Bernhjelm, the blond, rosy, smiling figure who talked with him in English, Italian and Latin.

Ultimately, Sweden appears to Soldati as a paradise for robots and conformists, a land of technology lacking in spontaneity, love and joy, where prosperity brings despair, where the machine is master and a cold, blind rationalism kills the spirit.

Britain 1971, the twenty-second edition of the "official handbook" to the United Kingdom (522pp. H.M.S.O. £1.624), gives detailed information up to September, 1970 (with an addendum going down to November, 1970) under such headings as government, law and order, defence, social welfare, education, planning and housing, the churches, the national economy, industry, transport and communication, finance, trade, labour, and so on. The section on "Promotion of the Arts" covers patronage of all kinds, ...

Turkey trots

FREYA STARK:
Turkey
Photographs by Fulvio Roiter.
240pp. Thames and Hudson. £6.50.

MICHAEL PEREIRA:
East of Trebizond
256pp. Bles. £2.50.

Now that a fortnight in Turkey can be had for under £100 by air and under £50 by camping minibus, books on the Turk and his history are for everyman. Thames and Hudson's £6.50 adds a high percentage to the cost of the holiday, but in return *Turkey* gives the would-be traveller some idea of the opportunities offered by people, beaches, the wilds and archaeological sites.

This publishing house has made its name for illustrations, but sometimes shows less concern about matching pictures with text. It seems to like each to tell its own story, and so two individualists, Freya Stark (text) and Fulvio Roiter (photographs), tend to go their separate ways. They begin in harmony on Istanbul and the Bosporus, but thereafter she sticks to chronology and he disregards it. For instance, her chapter called "Before the Greeks" is followed by twenty-four of his plates, the first few of which illustrate neolithic man and the Hittites, but which thereafter skip to a Roman bridge and to Nimrud Dagh—the unique and remote burial-ground of Antiochus I of Commagene in the first half of the first century B.C. Again Miss Stark describes the Seljuks in her chapter on Byzantium, while Mr. Roiter shows their marvellous architecture in the photographs that follow her chapter on the Ottomans. His captions and her text are both informative, but any beginner needs more cross-references than either supplies. Nor does the map help them out, for it fails to mark places to which they devote several pictures or paragraphs, includes places mentioned by neither, and, in one terrible lapse, plants Pompeiopolis (Soli) in Cyprus whereas the text places it squarely, and correctly, near Silifke on the mainland.

But despite these drawbacks, each supplies some good matter. Some of the photographs are superb, particularly when catching people unawares. The best shows two boys listening to the last injunctions before a circumcision ceremony for which they are wearing the regalia.

Rationed as she is ... Miss Stark is handica... could tell the histo... from neolithic man to ... so small a space. But ... elegant best and fine ... legends, quotations, ... her own tales of trave... Venice and Persia wh... ate. St. Helena is an "... archaeologist", the ... (quoting Steven Runcim... fiasco", and the Ottom... "still a Central Asi... heart" with the Sublime ... High Gate of the R... Sometimes her referen... obscure; only a co... lower of her life ha... know that a casual ... going in 1937 "across ... to the island of Faila... the Persian Gulf and a ... off Kuwait.

Both she and Mr. Ro... omit the wild distric... north-east that is the ... Michael Pereira's third ... Turkey. His other two, ... *Mountains on a Shore* (... south), were both excell... *Trebizond* is good also ... less accessible part of ... He speaks Turkish, and ... is rather in live Turk... natural habitat than i... abandoned shrines. He ... few photographs of Selju... and Armenian churche... nothing of the heritage ... churches—earlier than ... not unlike it—that ... unused and forgotten, ... loys. Perhaps he travelle... in the year to be able to ... For his tale gives a go... spring in steep alps, woo... valley bottoms but ga... heights, where blossom ... lambs appear at one ... another are cold ... straight from the sno... still too muddy to gra... from a fatal skid by the ... Allah, and the boon of ... the night. In a series of ... chapters interlarded with ... of his journey, Mr. Pe... cribes the sturdy dogged... Turkish soldier on the ... Caucasus front in seve... Turkish wars. He leaves ... sion of a people welcom... and drily humorous if on... to them in Turkish, but ... if one cannot. Their rugg... is more suitable for a ... third Turkish holiday tha... steps in a varied land.

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When the trains came

HAROLD PERKIN:
The Age of the Railway
351pp. Panther. Paperback. 50p.

BARON F. DUCKHAM and JOHN R. HUME (Editors):
Transport History 1970
360pp. Newton Abbot: David and Charles. £2.50.

J. P. P. HIGGINS, SIDNEY POLLARD and J. E. GINARLIS (Editors):
Aspects of Capital Investment in Great Britain 1750-1850
200pp. Methuen. £3.

...ur railways have always loomed large in accounts of nineteenth-century Britain. ... Early Railway Age" was ... title Sir John Clapham chose ... the volume of his great ... omic History of Modern ...; and in another less durable ... of the 1920s Professor Lilian ... deliberately wove her study ... ustrial and commercial revolu... around the revolution in trans... Since then scholars have ... ued to pay tribute to the rail... juggernaut, drawing attention ... ly to its acceleration of the ... of life and the stimulus it gave ... -mining and iron-making, and ... to employment generally, but ... to its influence on the capital ... et and the disturbing manias of ... mid-1830s and mid-1840s, on the ... ping of the cities and the growth ... new railway towns, on diet, ... cultural activities, migration ... hundred other things.

...re recently there has been ... sober reassessment. Dr. G. R. ... e in his important *Railways ... Economic Growth* (reviewed in ... *TLS* on February 26) has ... d the methods of the "new ... mic history" to analyse the ... bution made by railways to ... national income. He con... that as an innovation the ... ys "could not have been ... ced in 1865 without the ... to compensate for a loss of ... order of 10 per cent of the ... nal income". Ten per cent is ... by reckoning a considerable ... rtion of total income to derive ... one innovation, and of course ... far to justify the importance ... historians have always ... bed to the railways; on the ... hand, this attempt at realistic ... rement may seem to produce ... re much lower than that which ... have been expected from some ... more dramatic accounts of ... fluence of railways. And as if ... inforce this impression Dr. ... Mather has shown in his recent ... *After the Canal Duke* (re... ... here on February 12), that a strategically situated canal such as the Duke of Bridgewater's could survive the impact of railway competition and still make profits in the second half of the nineteenth century.

The Age of the Railway, however, is right in the traditional line of railway history. It might be described as pre-Hawke, although in fairness it must be said that Professor Perkin is much less interested in economic measurement than in the railways' transformation of the nature of life and leisure. On the building of the lines, the rise of company towns, and the growth of seaside holidays he has much fresh and interesting material. Though written primarily as an introduction to the subject and still retaining some traces of its origin as an illustrated television series, his book is considerably more than just a popular history of the nineteenth-century transport revolution. In attractively written and clearly argued terms, Professor Perkin seeks to give to transport the central role around which developed the expansion of industry and commerce, the growth of great industrial conurbations, and all the changes in social structure and social habits which marked the age. In his terminology, "the man on horseback", identified with the old ruling class of landowning gentry, gave way to the new plutocracy of empire-building railway financiers, aristocratic company directors, and plain but enterprising businessmen.

Now, while this "transport approach" to the period has much to commend it and illuminates the forces changing the face of the country, it inevitably involves some degree of distortion. In the first place it might be suggested that an equally central role might be given to the coming of the factory or the "agricultural revolution", as indeed was given by earlier economic historians. Further, much of importance is left unexplained; for instance, the growth of population and the expansion of overseas trade. Certainly the pattern of life was greatly affected by transport improvements, but so it was also, for example, by education and the influence of new ideas, by the cheapening of newspapers after 1850, and by cheap food from the 1870s. Even Professor Perkin's imagery is dubious. Many people other than landowners rode on horseback, and one might say that the widespread ability to hire other people's labour was an equivalent indication of command over resources; again, railway capital even at its peak was still dwarfed by the capital invested in land and buildings, as also by the total of industrial, commercial and financial capital. Lastly, it is seriously misleading to push the influence of transport too far into such spheres as the public health problems of the towns and the maintenance of law and order.

Nevertheless, even if his argument is taken to extremes, Professor Perkin's book may still serve a valuable purpose by creating a wider interest in the process of social change. Some of his readers, too, may well be spurred on to find out more about turnpikes and canals, railway company towns, the railway engineers, and railway finance. They could do much worse than turn to the newly published third volume of *Transport History*, a bound edition of the journal of the same name. Here they will find fourteen articles by specialists, together with illustrations, maps, book reviews, and news of exhibitions, meetings, and the like. Some of the articles, it is true, are primarily of local interest, such as those on the route of the Leeds and Liverpool Canal and the Yorkshire Foss Navigation, but others relate to wider issues, for example the promotion of the Caledonian Railway, the origins of the Grand Junction Railway, the port of Newhaven, and the living conditions on Midland canal boats.

Aspects of Capital Investment also touches on transport, with discussions of capital formation in roads and canals, and in shipping. The volume contains six papers, together with comments, delivered at a Sheffield University conference in 1969, and the collection represents a preliminary review of a research project on capital formation in Great Britain led by Professor Pollard. In addition to transport, the papers deal also with the cotton industry and agriculture, and discuss more general problems of defining "capital" and the technical difficulties of compiling historical statistics of capital formation.

This is a very different kind of history from that found in the other two books under review. The contributors to *Aspects of Capital Investment* are concerned not with general exposition of the course of change, nor with detailed investigation of the individual units making up a branch of the economy, but with the fundamental role of capital as a main factor in the process of economic growth. Pioneer work already done in this field has thrown serious doubt on the fashionable theories proposed about growth in underdeveloped countries, but the new work itself has revealed the need for research in order to provide more reliable data for the classic Industrial Revolution period. To obtain such data is the object of the group contributing to this volume, and their present report is mainly a survey of their research plans and the problems involved. The task is both difficult and important, and the project offers a good example of the shift towards group research of an econometric kind which is relatively new in this country.

We have in these three books, then, very different approaches to economic and social history. As has already happened in the United States, a division is appearing between the orthodox literary type of economic historian concerned with research along traditional lines into the standard fields of the subject, and the "new" economic historian interested in the collection of quantitative data for the purpose of testing current hypotheses about the process of historical change. At present both approaches can benefit from the cross-fertilization of ideas and material; the new statistics of the one may illuminate much more than the process of growth; while the interpretation of the figures and the weight to be placed upon them may depend greatly on the insights provided by traditional lines of research. Nevertheless, as techniques develop and become more complex and refined, there is clearly a danger of fragmentation into separate disciplines, distinguished not only by different fields of interest but also by highly individual methodologies. It is possible that we may arrive at the point where historians speak such different languages that they can no longer communicate with one another.

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YALE 371 *pages* Paper £1.80

Making sense of the world through words

JAMES BRITTON:
Language and Learning
295pp. Allen Lane The Penguin Press. £2.50.

Language and Learning is, says the preface, a book for "anybody who for any reason wants to listen with more understanding to children and adolescents and who has for any reason a concern for what becomes of them". Mr. Britton's theme is the role of language in the process of growing-up. For him, this role is the most crucial element: the organizing principle behind the individual's representation of the world. Building up this representation is a matter of finding out what the world is like and hence what oneself is like: a matter of acquiring a personality. This process of growing-up is what Mr. Britton refers to as "learning" in his title.

Having committed himself to the view that language provides the organizing principle for this process, he begins to trace the role of language from infancy to adolescence. His case is strongest at the earliest stages, for which he draws evidence and observations from many sources, including the work of major developmental psychologists—Vygotsky, Luria, Piaget and Kelly—and that of psycholinguists—Bown, Bellugi, Ervin and Weir—and constructs a picture of the child using the language he is learning to make sense of the world around him, to control that world, and even to control his own behaviour. But he does not allow his argument to go too far in this direction:

Before a child can make something of experience, in the sense of turning it to his advantage, he must make something of it in the sense of reducing the flux to order: and there can be no doubt whatever that language is a principle agent in achieving this in all normal cases.

Before going on from infancy to the primary school years, Mr. Britton devotes a chapter to distinguishing carefully between language in the role of spectator and language in the role of participant, and to using this distinction to define literature as the "written form of language in the role of spectator". He then begins to trace the role of language in the primary school years, and it is here that his orientation towards the teacher's point of view becomes apparent.

He summarizes the various aspects of primary school work in terms of what the teacher can do to maximize the development of language skills, and concludes this chapter with thoughts on the necessity for a professional relationship between teachers and pupils.

Mr. Britton returns to less purely pedagogic considerations to deal at length with the problem of the relationship between language and thought. Using Vygotsky and Jerome Bruner as his main sources, he draws up his own over-simplified (as he himself declares) but very interesting statement of the main stages in the development of language and thought in the child:

1. He speaks a language which embodies powers of organization he cannot achieve in thought.

2. He achieves the ability to organize in thought what is organized in his speech.

3. He extends the range of his powers of organization in thought by first verbalizing more complex experiences and contemplating these verbalizations.

4. His powers of organization in thought come to exceed his powers of organization in speech.

Mr. Britton's essential concern with teachers and education is seen again in his final main section on the role of language in the secondary school—"The Question of a Lifetime". The title suggests the crucial importance of this topic to his theme, and yet it is here that his main argument seems weakest. This is nevertheless a fascinating section, with a very effective use of examples of adolescent language, and an insistence on the role of the school.

The problem is that, although Mr. Britton can provide very good evidence for interesting observations on adolescent development, he does not establish that development depends on language at th[is stage,] only that language, cons[...] not, reflects development.

In spite of this major re[servation] (and in spite of an in[...] number of omissions and e[...] the bibliography) *Language and Learning* is a valuable book [bring]ing together as it does the i[deas of] many major workers in man[y fields,] with very many examples of [lan]guage in use, the whole in[formed] with a great concern for the [role of] the school and the teacher [in the] promotion of language skills.

Getting better in groups

H. V. DICKS:
Fifty Years of the Tavistock Clinic
415pp. Routledge and Kegan Paul. £4.20.

The Tavistock Clinic is one of the best-known psychiatric institutions in this country. Admired but also attacked by many, it has had considerable influence on British psychiatry. It has done this by stressing the importance of psychodynamic factors irrespective of the opinions held by doctors in other hospitals. Among its most interesting achievements is the formation of the Tavistock Institute of Human Relations. This has concerned itself with the social implications of psychiatry, and one of its most successful ventures has been its work with industry—for example, the training courses in "group relations" held in collaboration with Leicester University, which have been undertaken for some years and have influenced a large variety of individuals and organizations. Indeed, the use of group treatment is an activity which has been supported, investigated and taught at the clinic. Training has been another of the important features of the clinic. This has not been restricted to the training of doctors as psychotherapists but has also included lay psychotherapists, clinical psychologists and social workers. Another successful subject has been the psychiatric treatment of marital problems, which has been for years one of Dr. Dicks's chief interests. In his book *Marital Tensions* he described the techniques he has developed, and the Institute of Marital Studies has remained as a monument to the author. The investigations of Bowlby and his colleagues on children's separation from their parents are probably the work that is best known to psychiatrists in general.

In his foreword Sir Leslie Farrer says that "the history of an institution is naturally of interest primarily to those who have been connected with it". That must be true of this book, which for the outsider seems to be on the long side. Dr. Dicks pays deserved tribute to H. Crichton-Miller, who founded the Tavistock Clinic, and to his successor, J. R. Rees, who contributed so much to its development. The two "palace revolutions" which led to the resignation of the two men, the first medical directors, are described in a sympathetic and tactful way. To the historian it may seem as if Dr. Dicks perhaps has an excess of sympathy and tact—two of the essential attributes of a psychotherapist. He has so much praise and understanding for the individuals involved in the work of the Tavistock Clinic that some passages read almost like a company chairman's report containing nothing but laudatory references to the company's activities. The detailed description of the administrative side of the development, the varying [struc]ture of the committees whi[ch were] cleverly adapted to changing [circum]stances and a complicated a[nd suc]cessful relationship of the In[stitute and the] Clinic to the Tavistock Inst[itute of] Human Relations, contain[s] lessons for anyone concern[ed with the] administration of growing [institu]tions. In contrast to this, the s[cientific] achievements could, with ad[vantage] to the general reader, have bee[n given] more space.

The chapter which contain[s some] of the description of these a[chieve]ments seems to be the [most] interesting one. In his prefa[ce Dr.] Dicks says that he had aime[d to] avoid the narrowness of a [parish] parish chronicle, but rather to [give] the outside reader some notion [of the] place of the Tavistock Clinic [in the] history of British psychologica[l medi]cine". More could have been [said] of the relationships of other s[chools] of psychiatry to the developm[ent of] the Tavistock Clinic. Dr. Dick[s seems] to harp too much on the [...] with what he calls the "organ[...]" and at the same time claim cr[edit for] the Tavistock Clinic for the d[evelop]ment of certain activities (e.g. [...]tic work therapy) which ha[d other] sources as well. However, [it is] impossible to have been associ[ated, as] he has for thirty-eight years w[ith an] institution, and then to write a[n] unbiased history of it.

Keeping up appearances

KATHRIN PERUTZ:
Beyond the Looking Glass
317pp. Hodder and Stoughton. £2.40.

In America beauty is a seven-billion-dollar-a-year business and the largest advertiser in a continent where the communications industry has given birth to a whole new theology. If, to date, Britain still lags a pace behind—a short pace; the British expenditure a head on beauty products and services is little less than the American—it is only because, in this as in certain other fields, we are still a subculture. Given time, here, too, women will be hoisting up their faces and lopping off bits of their noses, slicing off bulges and filling out hollows with injected silicone, transplanting hair, root by meticulous root, and sloughing off their top skin to reveal the new glow beneath with the enthusiasm of their transatlantic sisters. There is material here for a denunciation or a lamentation by reincarnations of more than one Old Testament prophet. Lacking such, Kathrin Perutz, directing on the scene the stereoscopic vision of one who is "part of the beauty culture", and has with it "an uneasy, respectful, guilty, religious involvement", has given us a book that is, in about equal parts, frightening, piercingly intelligent, and wildly funny, even if mostly in a sick sort of way.

Let us be clear at the outset, it is not surprising that women, and, increasingly, men also, should take some pains to make the best of themselves. An instinct for self-enhancement or self-adornment is as old as human history. There were cosmetics, or indications of cosmetics, in the tombs of Egypt; primitive tribes fashion and wear ornaments of beadwork; peasant cultures can show festival costumes stiff with embroidery and heavy with gold coins. In a sphere as far removed from the beauty salon as a geriatric ward the weekly visit of a hairdresser can transform the morale of aged women, and there are men who would walk to the scaffold with a firmer step if they had had a clean shave first.

The phenomenon is that not isolated individuals but a whole society should pass the point at which all this becomes pathological; the question is the motives which impel its members to do so. Idleness, thought a dermatologist employed by a large cosmetics company who was one of the author's informants. His industry, he suggested, served "the many people who wake up and have nothing to do". It went without saying that they were rich people. They needed activity and ritual; the beauty salon was one among a group of possible outlets which might equally well have been expensive hypochondria, or compulsive eating, or addiction to drugs or alcohol or psychiatry.

"Fear and uncertainty, and a yearning for superficial 'togetherness'", concludes Miss Perutz, after field work which covered sliding a keen blade into the soft underbelly of an industry where com[panies] may spend 80 per cent of [their] budgets on publicity but never [more] than 1 per cent of sales on res[earch,] a session with a woman of [...] who, so far, had undergone on[e] debagging operation, a fa[ce lift,] a "dermabrasion", a "ch[emical] peel", and the inflation follow[ed by] definition of her breasts, and s[tays] of a women's prison and a wo[men's] beauty farm, the first as a w[orker,] the second as a client. Fo[r] something as concrete as [...] one's job or one's husband [are] surface symptoms of that te[rror of] age and death which pr[evails in] American society; uncertai[nty of] one's identity, of one's sexual[ity, its] lion or prowess, and, most d[eeply of] all, uncertainty of one's accep[tance] in a culture increasingly subs[ervient] to the almighty norm. So littl[e girls] are given toy make-up kits a[t four] and, by ten, have graduated t[o the] real thing, along with pl[atinum] streaks in their hair and br[as] stretched across their flat [little] chests, and plastic surgeo[ns have] patients aged eighty.

For neither is the aim an [enhanc]ing of their own individuali[ty, but an] ideal, the stereotype towards [which] they hurry, from which they [retreat] with anguished reluctance, [the] universal American girl, nubile, null, deodorized, [sanit]ized, and armoured in the [...] her immortality. What [...] more and more young wo[men are] joining the deviant chorus of [...] forme—or Katmandu—[...] come!"

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[This] fascinating tract is a bold [attem]pt to reconstruct one of the [most famo]us crimes in the rich criminal [histor]y of New York, but it has the [added] interest that the real crime [investi]gated, a crime which Miss [Logan] thinks has been ignored, was [not the] murder of Herman Rosen[thal] but a crime imputed (with some [justifiabl]e but unconvincing scepticism) to the District Attorney of New York County, Charles Whitman. The Rosenthal murder case soon became the Becker case, because Charles Becker, the policeman accused of and eventually executed for the murder, was convicted on dubious evidence (or lack of evidence) after two more than dubious trials.

Among the peripeteias of the outrageously long case was war between the formidable Mayor of New York, William Jay Gaynor and the much less impressive Police Commissioner, Rhinelander Waldo. There were other interesting dramatis personae, the later famous Lloyd Paul Stryker, the well-meaning, if not very effective chief defence counsel in the second trial, Martin Manton, to be famous as the moralist federal judge who dissented from the green light given to *Ulysses*—an impressive example of Irish literary purity, which became a little less impressive when Judge Manton went to jail for judicial graft.

The Rosenthal case had some aspects that may strike members of, say, Lincoln's Inn as odd. The characters had romantic names or nicknames like "Gyp the Blood". Others had adopted Irish names although of Jewish origin (the Italians or "Dagos" were just beginning to enter the business but the "families" were not yet as formidable, not yet the great powers they became in the Prohibition era). What were the profits of that Protestant and largely rural piece of moral legislation, "the Raines Law"? It was a comparatively pastoral world. Of course it was not so rich or impressive or powerful or murderous as was the world of Al Capone in Chicago after the unloading of that treasure *flom*, Prohibition. There were what were to be called "floozies" in plenty. Laws barring the sale of booze on the Sunday (or Christian Sabbath) were cheerfully ignored and, although bootleg booze was not the main source of supply, a great deal of what the thirsty citizenry swallowed "came off the boat"—i.e., was made in what the Irish called shebeens.

Basic to the strange and, in some ways, odious character of the liquor business was police toleration, which was equally necessary for another ambiguous industry, gambling—indeed, at that time, even more necessary for gambling (except in Wall Street and in very smart clubs). Then, illicit sex (there was no licit sex except within the licensed arenas of Holy Matrimony) needed protection. The citizens of New York refused to be bound by the absurd prejudices of the "Hicks", who were equally determined to punish the errant Micks, Kikes, Krauts, &c. And, as Miss Logan points out, the older Jewish families, especially the great banking houses, had no desire to be confused in the gentile world with the scruffy and morally too flexible pimps, bootleggers—and murderers—who were, despite "Anglo-Saxon" or Irish names, identified as Jews.

In this world, police lieutenant Charles Becker played the game and played it hard. Playing it cost him his life and had important political consequences, although the most ambitious exploitation of the wars of the Godly and Ungodly was the work of an ambitious lawyer, not of the highest distinction, Charles Whitman. The ambition of the District Attorney was one important factor in the very tangled web that led to the murder of Herman Rosenthal, a "tin horn" gambler, driven over the edge of financial ruin by a campaign against gambling joints by the "Goo Goos" (i.e., the Good Government confederacy of the "better elements"), the competitive departmental talents of the police and the needs and greeds of such ornaments of Tammany Hall as Big Tim Sullivan.

The rubbing-out of such a minor crook as Herman Rosenthal would hardly upset the tenor of their ways for the bosses of the "Tenderloin". Cleaning up the police departments, whose members were known (to themselves) as "the Finest", was a recurrent risk. But Tammany (and the police department) had known "four and twenty leaders of revolt". They could live through the current tempest. New York was always being cleaned up.

As Miss Logan points out, for the first year and a half of the First World War news from the European front had to compete, by no means always successfully, with news from the courts, from The Tombs, from Sing Sing. Interest did not flag until Becker had been "fried". The slang was not irrelevant this time, for the execution, when it finally came, was badly bungled and Charles Becker was put through a definitely cruel and unusual punishment. The press, especially the *bien pensant* press, was odiously smug. Justice had been done, though some professional lawyers raised their eyebrows at the conduct of the judge in the first trial, and of the District Attorney all through. Highly important lawyers volunteered to aid the defence in the trials, among them that golden-mouthed Tammany orator, Bourke Cockran, to whom young Winston Churchill, by his own testimony, owed so much (Miss Logan does not tell us that Cockran and Churchill later became kinsmen by marriage). The star and highly unscrupulous reporter for that great newspaper, *The World*, had his ego inflated if that expansion was possible. *The New York Times*—or *The Times* of New York, to reverse one of that great newspaper's bad habits—expanded its definition of "all the news that's fit to print". The Hearst press comes out a little less odiously, and the *Evening Post* worse. Although nothing could save that not very edifying character, Charles Becker, doubts about his guilt began to thrive; much good did they do him! And if one thinks, as it is hard not to think, that Charles Whitman was rather like Braxfield or Lord O'Brien of Kilfenora, and if one rejoices that such prosecutors and judges are impossible in England, one also rejoices that the triumphant if unscrupulous prosecutor who did become Governor of New York made little of it. It was not just an accident on the subway that ruined his chances of the Republican nomination in 1920 (it went to a better man, Warren Gamaliel Harding). Even when he was climbing up the legal ladder, Whitman, to use slang of a slightly later epoch, went "on the sauce" too often for his political or physical health. His second marriage (ignored by Miss Logan) broke up with a good deal of financial controversy, and the life of New York's saviour of society ended in shallows and in miseries. It is difficult to be sorry for him. And if Miss Logan does not find many people in the higher ranks of the New York courts to praise without reservations or even with them (including the great Benjamin Cardozo), this will not do any great harm to a profession that has enough self-esteem to heal its wounds.

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Up from the streets

MATTHEW and HANNAH JOSEPHSON:
Al Smith: Hero of the Cities
505pp. Thames and Hudson. £4.20.

"East Side West Side, all around the town"; Al Smith's campaign ballad was a more genuine folksong than Franklin D. Roosevelt's "Happy Days are Here Again"; and that fact explains much in the very different careers of the two great New York politicians. F.D.R. was a resident of Dutchess County, not of New York County: Al Smith was a citizen of Manhattan, and Lower Manhattan at that. When he moved "uptown", he illustrated the fable of Antaeus in more senses than one. Away from "the kindred points of heaven and home", he was politically impotent. Even if he had not been involved in the financial disasters of some of his very rich friends (one committed suicide), he was almost as much outside the realities of his political past "uptown" as he was in Oklahoma City.

Part of the interest of this useful book, *Al Smith: Hero of the Cities*, is the kind but critical account of his unhappy last years, when the "brown derby" was no longer a kind of "white plume of Navarre". The reforming governor, the enlightened Tammany assembly leader, sank into being a cantankerous and increasingly reactionary spokesman for "the better people", a lost leader for the masses who had trusted, followed and virtually adored him. To see the great reforming governor becoming the mouthpiece of the Liberty League was to see a really lost leader. The unlucky "Happy Warrior" did not even collect his handful of silver, for the most topless tower of Manhattan, the Empire State Building, was like a ghost city soaring up, empty, into the grim skies of depression New York. The best comment on that disastrous political adventure, the Liberty League, was made by Al Smith's unsuccessful political rival, former Governor Whitman: "I don't mind its being a rich man's lobby but I dislike its looking like a rich man's lobby." Whitman refused to join; Al Smith, alas, did join.

Al Smith was of mixed and possibly mysterious origins, but for all serious purposes he was the first great Irish Catholic leader of the Democrats, the teacher of F.D.R. and the trail-breaker for J.F.K. He was the greatest product of Tammany Hall and the centre of a group of able, devoted and incorruptible servants. He was, until the 1920s, entirely a New York, indeed a Manhattan, figure. One of his most devoted servants, teachers, "cohorts" was Frances Perkins, whom F.D.R. was to make the first woman cabinet member. But she was not cut off in the middle of her career as was the ever-faithful Belle Moskowitz who, like Al himself, had vainly expected to play much the same role under Governor Roosevelt (of whom Walter Lippmann thought so little) as under Al Smith. But F.D.R. was as ambitious as his patron, more adroit and a greater master of mere politics.

Frances Perkins managed to keep on good terms with both Al Smith and F.D.R., and had she lived to finish her account of her first patron (and most creditable pupil) we should have had a document of great value. As it is, Mr. and Mrs. Josephson have had to piece together the *disjecta membra* of Miss Perkins's notes; this they have done with great skill. Where, perhaps, they most obviously fail is in setting Al on the sidewalks of New York: his spiritual and physical home for the most fruitful part of his life. Al Smith was like the first plebeian leaders of the Roman Republic; and if Motley tells us that little children wept in the street for the death of William the Silent, there were few taxi-drivers, policemen or bartenders in the autumn of 1944 who could not take time off from the great world events of the coming victory over the Axis to recall the great Tribune of the People who had been the pride of Manhattan.

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Moralizing away the art of Middleton

DAVID M. HOLMES:
The Art of Thomas Middleton
235pp. Clarendon Press: Oxford University Press. £2.75.

"There seems no doubt", wrote T. S. Eliot, "that Middleton was both a great comic writer and a great tragic writer." The word *great*, or *greatest*, tolls nine times in a single paragraph of Eliot's essay, and in this instance enthusiasm (*pace* Professor Wellek) does not seem excessive. Now, almost half a century later, Middleton looks like coming into his own. The plays are being edited, and (for better and worse) subjected to the rigours of academic criticism; above all, some of them—most notably *The Changeling*, *Women Beware Women*, and *A Chaste Maid in Cheapside*—have returned to the stage, if in productions of unequal merit. Yet, astonishingly, there has been no satisfactory general book on this prolific master, whose works fill eight volumes. The one previous attempt, by R. H. Barker in 1958, is superficial (much of it plot summary) and eccentric, Mr. Barker expressing the quaint notion that he has settled for all time the vexed question of the authorship of *The Revenger's Tragedy*, which he attributes to his hero. The play fails to rate even a mention in Dr. Holmes's book, which is in its own way no less superficial and eccentric than Mr. Barker's.

Dr. Holmes offers us a Middleton moralized. He sees the dramatist's options as "always strictly limited" by the principle that literature is "an instrument of human edification". Middleton wrote in order to discourage the innocent from wickedness; hence his fondness for "warning themes". He endorses "universal justice" by punishing crime and rewarding virtue; he is in favour of unselfishness. Life, as the playwright sees it, "places a wide variety of seeming barriers—barriers which he [Middleton] at least was able to view as potential stepping-stones—in man's path to the realization of positive virtue". Paths and stepping stones—Dr. Holmes's style, which reflects his sensibility, runs to cliché; he is the sort of critic who, in the 1970s, can still use unselfconsciously such locutions as "faithless blackguard", "improving thoughts", and "the moral of the story". His simplistic formulas, applied rigidly to the entire canon, purge comedy of life-enhancing laughter, and deprive tragedy of its mystery and harrowing power. If Middleton were indeed a purveyor of juiceless platitudes, few in our time would read him, and no producer in his right mind would risk mounting him on the stage.

He is, in fact, a complex artist, and when Dr. Holmes says of *Michaelmas Term* that the purpose is to show "how it is possible to emerge from the school of experience either morally unscathed or utterly uncorrupted", we can only throw up our hands in protest that this is not what it is about; the critic has failed to respond to the rich comic invention, the vivid evocation of Jacobean London, and the uniquely Middletonian marriage of fantasy and realism. Literary works subjected to a selective reading must inevitably emerge distorted.

Such distortion is nowhere more evident than in Dr. Holmes's discussion of that bawdy masterpiece, the *Chaste Maid*, which he classes with plays in which "Middleton places more emphasis on the nature of positive virtue". This laundered view he can maintain only by ignoring certain elements—for example, the extended christening scene, in which the visiting gossips collapse into drunken indiscretion—and by attaching a dominant value to a single element in the complex plot, the repentance of Sir Walter Whorehound. That repentance bears scrutiny. In the play Whorehound has for ten years enjoyed the favours of Mrs. Allwit, fathered her bastards, and maintained the household, to the complete satisfaction of the complaisant cuckold who is her husband. But her lover is wounded in a duel and, carried to the Allwits', feels the stirrings of remorse. His newly discovered detestation of sin (appropriately relished by Dr. Holmes) is counterpointed by the frantic efforts of Allwit to hold on to the "good founder": he expostulates with the knight, and thrusts wife and bastards upon him. The effect is more hilarious than edifying, and laughter attains a cruel summit when Allwit, finally aware that the jig is up, turns with cool effrontery upon his erstwhile benefactor:

> I must tell you, sir,
> You have been somewhat bolder in my house
> Than I could well like of; I suffer'd you
> Till it stuck here at my heart; I tell you truly
> I thought you had been familiar with my wife once.

Dr. Holmes does not quote this passage, nor does he confront the fact that, whereas Whorehound is utterly defeated, Allwit remains in possession of his ill-gotten gains and can look forward to letting out lodgings and taking a house in the Strand. Thus is vice punished and nascent virtue rewarded.

While dwelling sombrely on the comedies, Dr. Holmes finds a sufficiency of mirth in the sombre and at times powerful *Mayor of Queenborough*, which he treats unconvincingly, as a deliberate travesty. He regards Cleanthes and Hippolita in *The Old Law* as representative of ideals of manhood, womanhood, and matrimony; but only at the expense of by-passing Cleanthes's realization, in the Fourth Act, that "We are all tainted some way". Dr. Holmes has, however, an interesting chapter on *Blurt Master Constable*, which he is the first to explore seriously, and to regard as a touchstone for Middleton's later work.

If Dr. Holmes is reductive as a critic, he is also narrow in his focus and at a disadvantage in dealing with complex issues of scholarship. Little attempt is made to put Middleton in his theatrical context, to see him as a dramatist competing with other dramatists, and writing for particular companies and theatres. This despite the fact that the plays invite comparison, e.g., *The Phoenix* with *Measure for Measure*, *Michaelmas Term* with *Volpone*, *A Fair Quarrel* with *A Woman Killed with Kindness*. Nor does Dr. Holmes confront the great issue of the rival repertories, private versus public, that is the subject of Professor Harbage's seminal book. The masques and civic entertainments, those minor but not insignificant manifestations of Middleton's professionalism, are excluded from discussion. Dr. Holmes manages to avoid getting bogged down in authorship controversies, but when these problems intrude—as sometimes they must—he does too well with them, largely of his ignorance of, or towards, their methods technical aspects. (Rec debate about these mat flected in *Evidence for A* the collection of essays D. V. Erdman and E. G. Holmes arrives too ea conclusion regarding Dekk in *The Roaring Girl*—a which is, incidentally, a that of our foremost aut the text of Dekker, Bowers—and he too e cludes from consideration *ish Gypsy*, which bears a ascription to Middleton a and which Professor Bent *bean and Caroline Stage*, not unreasonably inclined as an ordinary col between these two playw

But the larger interpret matter more than these de tunately the reductive mo icism of Shakespeare's com ies, and of Shakespeare does not dominate, theo persistent enough to cause sion, and to renew our se over the passing of F. P who brought to Elizabe that ampler humanity a wisdom which criticism ma it is to cope meaningfull great dramatic heritage is tion of Wilson's *Shakespea New Bibliography* is rep page 360). Dr. Holmes's bo ently originated as a doc sertation, and is therefore work. One can only hope broadens the base of his sc so too he will be able to e critical vision. As one of M fellow dramatists put it, all.

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Mannerisms of a Minnesinger

D. G. MOWATT:
Friedrich von Hausen
Introduction, Text, Commentary and Glossary.
212pp. Cambridge University Press. £4.20.

D. G. Mowatt's book, an abridgement of his doctoral dissertation of 1963, embodies a manifesto of the highly individual approach to medieval German studies which he and Hugh Sacker have developed, and which perhaps finds its best expression in their joint publication, *The Nibelungenlied: An Interpretative Commentary* (reviewed in the *TLS*, January 8, 1970).

More is known about Friedrich von Hausen, one of the German Minnesinger of the early period, than about most of his contemporaries; but even so the information is sparse enough: a few references by other poets, and a series of legal documents and chronicles which indicate that he was a Rhinelander whose travels in the imperial entourage included at least one visit to Italy. His participation in Barbarossa's crusade culminated in his death in 1190 during a skirmish against the Turks at Philomélium in Asia Minor. The largely abstract and reflective tone of the songs has not prevented generations of critics from attempting to supplement this information from Hausen's work, and an obsession with chronological and biographical hypothesis has led to the production of the most elaborate and speculative "psychobiographies" of Hausen as of other poets of the period.

It is not merely that the approach has assumed a lyric poet's statements about his idealized and depersonalized lady to be literally true. We are also obliged to believe that a particular critic's opinion of the order in which the songs were composed is the only valid one; that all the songs conform equally to the overall pattern; and, above all, that the emendations of obscure passages, made by textual critics in the light of their thematic and formal preconceptions, are as valid for interpretation as the content of the manuscripts.

On all these problems there are as many views as critics; and the manner in which Professor Mowatt seeks to blast the whole edifice of the traditional approach is scathing enough. The first half of the book is almost entirely polemical. The author claims to "clear away some of the undergrowth", and to substitute, with a "trial investigation of one poem", a method based on genuine critical analysis and interpretation. The destructive aspects of his criticism probably rest on firmer ground than in the case of the *Nibelungenlied*. The outspoken condemnation of the inadequacy of Carl von Kraus's standard edition of *Des Minnesangs Frühling*, and the demand for a far more conservative text, should prove a useful stimulus to research on a number of poets.

It is all the more regrettable, therefore, that Professor Mowatt's iconoclasm gets the better of him. The unbalanced excesses and abuses of textual criticism do not invalidate its necessity. There is a discrepancy between the author's theoretical utterances, where he emphasizes "analysis according to the findings of descriptive linguistics", and his discussion of an actual poem, where he in his turn finds that considerable textual comment, with personal decision on critics in spite of himself, is a necessary preliminary to interpretation.

Professor Mowatt rightly rejects the notion that peculiar criteria are applicable simply because a poem was written in the Middle Ages, but to assert that "specifically medieval information has no privileged status" is merely wilful. The medieval love-lyric is more than a "subclass of linguistic utterances usually called 'literary texts'". It is a highly civilized and refined corpus of poetry, intended for oral performance to musical accompaniment before a mannered and self-conscious aristocratic society, of which the most sophisticated members at least appreciated a subtle topical allusion, and the in of literary personalities w formalized frame of the tions. None of this requires fiable assumptions about th of medieval man and socie be perceived by the moder for himself from the surviving

Above all, Professor Mo to admit that his critic relative; though he wishes t attempts to evaluate a co incomprehensible phrase, h acquired knowledge of Mid German, which enables him derstand and appreciate m atively difficult passages, one to the historical and cons research he despises. The ies of traditional textual will be resolved not by P Mowatt's outright rejection the most recent scholarship ning to suggest, by better und ing of the processes of com and transmission of much literature: an awareness that ent manuscript readings are not to some hypothetical accessible pristine original, the fact that various versi work might, given oral perfo have had equal validity f start.

The lyric is as fruitful a the heroic epic for work direction, which will yield knowledge as would the stream of equally valid interpretations of the text which Professor approach evokes. But everyone tual and literary critics alike grateful for the diplomatic glossary which forms the half of his book.

Now in its sixty-fourth *Writers and Artists Yea* 1971 (432pp, A. and C. remains an indispensable guide to publications, agents, markets, and copy nual annual revisions a made, and all prices are i currency.

Realism and commitment

BY DAVID CAUTE

...n the critical sources of western literary appreciation, the share- marked "committ- have for some time past few buyers. The politically ...ted novelist is confronted by ...recession (the prospects re- ...laughter for his colleagues ... in the theatre) which ...34. I believe, a fundamental reappraisal. Class struggle, ...ation, and oppression carry on ...eral consent and endeavour, ...some level deeper than mere ...a collective decision has been ...that political passion enters ...vince of creative writing only ...ue it. "Literature", Robbe-Bowers—and he too ex... explains, "is not a means ...the writer puts at the service of ...ause ... the novel is not a tool, ...the writer by definition does not ...where he is going." Recently a ...critic condemned "the ghastly ...naivete of the so-called com... writer in England". Hard ...comrades.

...dically literature throws off ...Plot's rags and proclaims her ...purity, her virginal immunity ...coarse blandishments of utili... and ideologues. Often raped, ...serves her virtue. An Ameri... critic, Gerald Rabkin, remarks:

> ...oblem of commitment arises ...the artist is committed to values ...ons extrinsic to the immediate ...s of his art, when the moral ...of outside imperatives forces ...non-aesthetic arena of consi...

...search for an uncontaminated ...gains impetus on a cyclical ...equally in reaction to equally ...ant claims from the opposite ...from those who wish to judge ...ue of a novel or play in terms ...fidelity to the party line. And, ...futile as they are, the claims ...purists are frequently con... by revealing inconsistencies. ...Sartre who was most often ...to task for both the theory and ...e of a *littérature engagée*, ...Camus, many of whose novels ...plays represent a systematic ...ription of his politico-philo... standpoint into fictional ...was commonly hailed as the ...artist. This riddle is easily ...ved: for some reason commit... ...ges particular violence to art ...it is radically left-wing. It ...e hard to visualize a more ...ous mood of commitment than ...that pervades Soldhenitsyn's *...ur Circle*; yet I am not aware ...many of our purists have ...this novelist for falling prey ...moral urgency of outside ...ues" alien to properly aes... ...cerns of consideration.

...d one need only glance back ...ributaries, moral, philosophi... ...ions and political, which ...the past fed and enriched the ... literature, to assess the ...porary fetish of Art as an *...en-soi* for what it is: ...m of mysticism. And ...without saying that the fall... ...ition which welcomes "phi... ...al" influences on literature ...demns "ideological" influ... usually garrisoned by critics ...e ideology to be a sinister ...k of obsessions poised like a ...the hands of a light-fingered ...Jane Austen, of course, was ...thered by an ideology. . . .) ...is not my purpose to embark on a backs-to-the-wall, fundamentalist defence of socialist realism. Clearly the almost total lack of contact and sympathy between the political and artistic revolutions, between the political and artistic avant-gardes, which has been so marked a feature of the present century, can largely be attributed to the stubborn, often blind, conservatism of the "politicals". The Old Left—the broad socialist movement which arose in the late nineteenth century—has clung doggedly to a form of literary realism which aspires to representational mimesis and to the creation of an apparently self-sufficient universe into which the reader or spectator is sucked by way of total empathy. Invited to suspend all disbelief, the reader surrenders to the illusion. While this mode of writing (which henceforward call realism) clearly expressed a vanguard position a hundred years ago, I do not believe that socialist writers can afford any longer to rely on a philosophy of language and literature evolved in the age of the steam engine. A dead voice makes a dead song.

There exist many good reasons why left-wing writers have remained so attached to naturalism and realism. The desire to speak with a voice readily comprehensible to the popular masses is a noble one; likewise the distrust of an elitist, masturbatory art has its healthy aspects. But the price has been too high, involving as it does an evasion of a crucial and authentic modern sensibility: self-consciousness and self-doubt. The writer not only writes *about* something, he also *writes*; his work is therefore both transitive and intransitive. Nothing said is the same as something unsaid or pre-said. At once the spectre of the ivory tower and of "art for art's sake" looms up, with all attendant suspicions. But the truth is that nowadays the struggle for men's minds, and ultimately for political influence, is first joined within the rapidly proliferating and increasingly decisive networks of communication, those syndromes of suggestive signals guided night and day by a few brains to millions of eyes and ears. Consequently a literature which aspires to combat the cretinization and false consciousness now being injected into every kind of social vein must surely take as its own point of departure its own nature and possibilities as a form of communication. And this means not substituting one mystique, one illusion, and one attempt at hidden persuasion for another. Which, in an important sense, is precisely what the traditional, committed realist novel or play does.

A critically mature attitude towards the world requires a critically mature attitude towards the novel which portrays the world. The assumptions of realism have to be dismantled. Already the culture of the New Left has broken away with a vengeance, but I have to confess, at the level of personal prejudice, that my scepticism deepens every time I enter an anti-theatre and get roughed up by an actor apparently searching for a world without violence. That the New Left (broadly delineated) has made no significant contribution to the novel, while failing to develop any substitute, is symptomatic of an illiteracy also prevailing in the "third theatre", where any two coherent sentences are taken to represent the suffocating straitjacket of the "system". This is a fairground of loud sounds, strong sensations, and spontaneous effects, a culture no less addicted to instant impact and instant consumption than that of the ad. and P.R. men whom the New Left detests. This is a throw-away art, unplanned obsolescence, and one poorly suited to persuading people to reach beyond appearances: to think as well as feel, to judge as well as react.

Furthermore, the culture of the New Left often falls headlong into the trap presented to the artist by the increasingly permissive climate of the Western democracies. Being free to say virtually anything, the writer usually does, thereby assuming both the licence and the ineffectuality of the court jester or fool. As soon as his role is typified by scurrilous iconoclasm, no one takes him seriously. The audience returns home after its night out amused but unconverted. "real life" begins again in the morning—meanwhile the radical artistic community continues to congratulate itself on its fearless honesty. It is perhaps worth bearing in mind that art generally wins its freedom from the reality principle (censorship) in proportion to its irrelevance to the reality principle (real social norms and contradictions).

The culture of the New Left is too often hypnotized by the immediate and the obvious. Worthy of respect though the agit-prop and living newspaper traditions are, a language and style which are too assertive and exclusive, which define too narrowly the frontiers of the righteous, which strive to excommunicate the heretic and crush the enemy, usually lack self-consciousness. Also ignored are the exploratory possibilities peculiar to creative or "artistic" writing—the probing of the ambiguities not only of the world but also of the relationship of writing to the world. John Berger puts it very perceptively:

> The new totality which really represents is by its nature ambiguous. These ambiguities must be allowed in long-term art. The purpose of such art is not to iron out the ambiguities, but to contain and define the totality in which they exist. In this way art becomes an aid to increasing self-consciousness instead of an immediate guide to direct action.

Direct action? From time to time a committed book or play exerts an extraordinary agitational influence on public opinion, opening the way to practical reforms. Upton Sinclair's *The Jungle* apparently speeded the passage of the pure food laws in the United States Congress (but not, please note, the replacement of capitalism by socialism, which I take to be the main normative theme of the novel), while Galsworthy's *Justice* is said to have been instrumental in reforming British strike law. No television documentary could have provoked the nationwide outcry against housing conditions which followed the screening of *Cathy, Come Home*. But not only are such cases comparatively rare: not only is it painfully true that most agitational writing appeals mainly to the already converted, particularly when the theme is merely political; the basic problem remains, to prove to the public that to love both art and the revolution is not schizophrenic. The formative impact of a committed novel or play is generally subject to a "re-entry" law precisely the opposite to the one governing the safe return of a spacecraft through the earth's atmosphere: entering too narrow a funnel at too precise an angle, it will burn up.

Art rarely survives an inferno. Notice how often the better novelists take judicious evasive action when the local heat becomes too intense. Either they side-step immediate actuality (the allegory, utopia, dystopia, or historical novel), or, alternatively, they turn from fiction to direct reportage and exposition. The German democratic writers sought refuge in history when the Nazis raised the temperature; Malraux and Sartre abandoned fiction when they raised their own. When America had a Negro "problem" it produced a brilliant galaxy of Negro novels; but, when the Negro "problem" suddenly threatened to consume the whole nation in flame and thunder, then the black novelist gave way to the black reporter and polemical essayist. For both writer and reader alike, art (fiction and contrivance require a modicum of relaxation and some small measure of detachment.

It is not so much the realist mode itself which encourages short-term agitational simplifications, the "ironing out" to which Berger refers, as the convergence of realism and political didacticism. Doubt is infectious; if it does not take root at first base it may not take root at any point on the course; if, as novelist, I blandly treat my pen as a precision instrument or as flawless mirror held up to the world, then I am likely to be just as bland in projecting my social and political perspectives. If I insist on ignoring or concealing from the reader the tricks, strategies and disguises endemic to my art, then my hero is likely to suffer from an equally crippling innocence. The hidden god normally begets the divine human being. We now live in an age of radical epistemological doubt which, however ephemeral its passing artistic fashions, is itself the product of the most advanced knowledge available to us, biological, linguistic, sociological and historical.

The naturalist heritage, so influential on the left-wing realist tradition, took hold of the literary imagination in a period when progressive opinion tended to accept the claims of Saint-Simon, Comte and Durkheim that ultimately sociology and even politics could be put on a basis as rational, inductive, scientific and "positive" as physics or chemistry. Zola drew the conclusion that literature too could achieve the status of a science. In spite of the important disagreements separating Zola from the Marxist critics, it is obvious that naturalism nourished the assumption of the later socialist realism that literature, properly employed, has the capacity to reflect with mirror-like exactitude a coherent outer reality. Said Chernyshevsky: "The first purpose of art is to reproduce life. . . ." Engels called for "the truthful representation of typical characters under typical circumstances". According to Lukács, this could be achieved by means of "the timeless rules of epic narration".

But the nineteenth-century *Bildungsroman*, *is a view of life; life itself is split in Bildungsroman. It is not* divided into chapters, pages and paragraphs. To write is to select, condense, emphasize; the "typical" or "quintessential" character in a novel is not what a sociologist would regard as a statistically average person, nor is a page of naturalistic dialogue identical with any real-life conversation it might claim to mirror. This state of affairs is neither avoidable nor harmful. What distinguishes the naturalist or realist writer is not his reliance on contrivances, but rather his air of innocence, his determination to suspend all disbelief—Look, no hands! The socialist realist, aspiring to champion the noblest of causes, the liberation of man, simultaneously enters a group conspiracy dedicated to systematic bad faith. (What would Cervantes have made of it all?)

Marxism, of course, is the golden child of the Enlightenment. It trades in certainties. It is a science. It means what it says and it says what it means. The Marxist dialecticians have contrived to be very commonsensical about language, leaving the declining bourgeoisie to its own doubts and hang-ups. In addition there is no doubt that the general

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ideology projected by the modernist movement in the arts has, by its fondness for the more pessimistic and obscurantist attitudes of the anti-Enlightenment, sorely offended and provoked the socialist movement. Knowledge? – mere subjectivity. History? chaotic, arbitrary, a cycle of recurring spasms. Freedom?—man will always be as free as a slave crawling east along the deck of a boat travelling west. Alienation?—it is ontological, rooted in the human condition. The popular masses?—at best a passive herd, at worst a vile mob of philistines. Who am I?—"*Je est un autre.*" With a kind of *Schadenfreude*, an elite has celebrated the helplessness of man.

Marxist distrust of this seems to me valid. Unfortunately the most illuminating explorations of the relationship of life to art have come from within the same modernist movement, the result being that virtually every departure from the conventions of mimetic realism, every experimental innovation, has been condemned as guilty by association. Fifty years ago a promising marriage between the politically progressive Russian artistic avant-garde and the Bolshevik Revolution aborted painfully. A few years later the French Surrealists came to grief when they attempted to embrace communism but not socialist realism. Mayakovsky commited suicide, Brecht remained under a cloud of suspicion. But recently attitudes have softened and some Marxist critics in the West have attempted a theoretical rapprochement with the great modernist writers and painters. Although the tone of this bridge-building suggests a tactical manoeuvre, a kind of artistic Brest-Litovsk dictated by a predicament of weakness, it is nevertheless a hopeful beginning.

Traditionally Marxists have proposed that in the process of writing, the world (society) is primary and the projection of it (literature) is secondary. Form therefore exists to facilitate content, as a kind of conveyor belt. Conversely and in extreme opposition to this view, the ultra-structuralists accord form priority over content, or declare the form/content dichotomy to be misleading since content or meaning resides exclusively in form, in the autonomous internal codes and structures of literature. Neither approach seems to me sensible. Nor is the task to strike a compromise between the two. For both schools evidently confuse "content" with "subject" or "theme", thereby forgetting that the content of a book or play is the theme mediating and mediated by the form employed. A self-aware, critical literature must surely concern itself with this triadic process not only at the secondary, critical level, but also at the original creative level. The writer therefore attempts to show: how what he writes about affects/how he writes about it/affects what he says. No doubt the complete success of this adventure will always be thwarted by the Sisyphus factor: you can't heave the mystery of language to a summit where it is exactly congruent with reality by means of language itself. (When the Brechtian actor abruptly declares: "Look, I'm only an actor, I'm only pretending", this confession is also part of his act and his pretence.) The partial dualism of words and things, of literary structures and the reality they try to portray, will remain, but it can be depicted both as a reality and an activity.

The writer adopting this dialectical approach will certainly renounce all claims to mimesis, acknowledging his ambivalent role as both the master and the servant of the medium in which he works. He may well foster illusion, empathy and the suspension of disbelief, but as a prelude to exploding them. The text is presented not as something self-sufficient, final and "rounded", but as an artifact frozen at a particular point by more or less contingent factors. The product is seen by the reader as a hiatus in a process which could continue indefinitely, whether in terms of duration or revision. (Watching Punch and Judy, the small child marvels at art's ability to mimic life, whereas the mature adult reflects smilingly how like puppets real people can be.) Nor, in adopting this approach, are we spitting in the face of history. The medieval Corpus Christi cycle of plays scorned complete illusion and mimesis, indeed no one actor performed the entire role of any single character. Shakespeare, Calderón, and many of the minor playwrights of the early modern age displayed a theatrical self-consciousness which was jettisoned as naive or clumsy by the nineteenth-century realists. But already the fortress of dramatic realism has been dynamited. By Shaw, whose preoccupation with didactic debate and exposition led to an eclectic attitude towards the conventions of the well-made play; by Artaud, whose lasting message (perhaps) is that a theatre is a theatre and not simply a convenience for performing written dramas; by Brecht; and, even more radically, by Genet, whose *The Blacks* demonstrates how subtly, immanently, metaphorically and analogically a play can reveal its own intransitive nature. The signs are that the realist nerve is fast failing; even Hochhuth, whose literary soul belongs to the nineteenth century, has begun, hesitantly, to confess in his plays that they are plays.

As for the novel, one cannot fully appreciate the futility let alone the dishonesty of Jamesean manicure and polish without considering *Don Quixote*. In this, the widely acknowledged foundation-stone of the modern novel, the landscape of self-exploratory fiction is richly painted. One reads:

But the unfortunate thing is that the author of this history left the battle in suspense at this critical point, with the excuse that he could find no more records of Don Quixote's exploits than those related here.

In posing his own authorial reality at the level of an illusion, Cervantes prepares his readers for the de-realization of his hero. When a modern realist novelist attempts to slip his own sophisticated thoughts through the mind or mouth of his simple, fictional hero, the most extraordinary conjuring tricks and contortions take place—consider, for example, Richard Wright's relationship to poor Bigger Thomas in *Native Son*. Cervantes, in contrast, smiles ironically:

When the translator of this history comes to write this fifth chapter, he declares that he considers it apocryphal, because in it Sancho's style is much superior to what one would expect of his limited understanding. . . .

Finally, on his death-bed Don Quixote himself repents of having given the author of this book about him the occasion "of publishing so many gross absurdities as are herein written".

But the method cannot be properly illustrated by means of quotations. Nor can one provide a catalogue of implementary rules. These have to be developed by the individual writer in terms of his chosen material. Too explicit a display of the machinery will strike the reader as clumsy, bogus and perhaps insulting: "incidentally, I decided to make my hero a car wo[illegible] to Dagenham in [illegible] But already Gide [illegible] others have success[illegible] pany with illusion[illegible] himself called "the [illegible] blanco". More [illegible] Fowles has made [illegible] with footnotes, a[illegible] tive chapter ending[illegible] *Lieutenant's Woman* [illegible] text the contempora[illegible] novel stand at diffe[illegible] development. Where[illegible] anti-realist styles ha[illegible] fully pursued by poli[illegible] ted writers, the nove[illegible] dared to abandon the [illegible] God have been [illegible] "private", apolitical [illegible] modern novel is sti[illegible] its Brecht, although [illegible] possesses a treasure [illegible]

The image I would [illegible] gest is that of the b[illegible] appearing on and the [illegible] vas. This strikes a b[illegible] valent fetishism of [illegible] sists that although the [illegible] philosopher gains [illegible] showing his hand, by [illegible] tive arguments and [illegible] how he reached his c[illegible] writer-as-artist, on th[illegible] hurl at the reader a [illegible] equivocal as a gust of [illegible]

Said Brecht: "What [illegible] anyway the experien[illegible] enjoys about art is [illegible] art, the active crea[illegible] Hopefully, this will b[illegible] ingly the case.

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Lenin's eye for detail

V. I. LENIN:
Collected Works
Volume 44: October 1917-November 1920. 615pp.
Volume 45: November 1920-March 1923. 810pp.
Lawrence and Wishart. 90p each.

The completion of the English translation of Lenin's collected works deserves more than a routine word of congratulation. Lenin remains one of the outstanding figures of world history, and it is proper that his voluminous writings should be easily available in English. The translation, by several hands, has been successful in preserving the flavour of the original without becoming too stilted and unnatural. The editorial notes, though occasionally restrained by the curb of party orthodoxy, are useful and unobtrusive. The translation has taken a long time to make. Unfortunately when it was begun, the current Russian edition of the works was the fourth. This has been used for the bulk of the English edition; but the last three volumes, though they retain the facsimile of the title-page of the fourth Russian edition, are in fact devoted to supplementary material, mainly correspondence, which appeared for the first time in the fifth Russian edition.

The two concluding volumes under review contain a mass of letters, notes and memoranda, most of them quite short, dating from the moment of the revolution of October/November, 1917, to March, 1923, when Lenin was finally incapacitated. The reader may be tempted to turn first to the last items, which include letters to Trotsky on the defence of the foreign trade monopoly, then under attack from Bukharin, Sokolnikov and others, the letter to Trotsky asking him to take up the Georgian case in the party central committee against Stalin and Dzerzhinsky, as well as the letter to Stalin demanding an apology for his rudeness to Krupskaya and threatening him with a severance of relations, and the last three-line note of all to the Georgian leaders expressing indignation at "Orjonikidze's rudeness and the connivance of Stalin and Dzerzhinsky". The so-called Testament and the "Notes on the National Question" [illegible] already appeared in an earlier volume. These documents provide material for the picture of the unhappy and troubled last days of Lenin's active life memorably drawn in Mr. Lewin's recently published *Lenin's Last Struggle*.

The principal interest of these volumes is, however, the incidental illumination of Lenin's personality and habits of work. Nearly all the letters and notes are addressed to colleagues, and deal with most multifarious subjects, reflecting both the confusion of the first years of the revolutionary regime and the immense scope of Lenin's concern with current issues, however trivial. A few samples will illustrate the miscellaneous character of his preoccupations. The guards at the Tauride Palace during the session of the Constituent Assembly are to permit no acts of violence against counter-revolutionary delegates and to allow anyone to leave the palace freely, but to prevent the entry of unauthorized persons. The sailors guilty of the murder of the former ministers Shingarov and Kokoshkin are to be immediately arrested, and a thorough investigation set on foot. Why, asks Lenin in May, 1918, in spite of the prevailing unemployment in Moscow, has nothing been done to remove Tsarist eagles and other Tsarist symbols and monuments, and to substitute busts of great revolutionaries? Kamenev, dispatched to London in the summer of 1920 for negotiations about the Polish war, is asked to procure "good recent reference books and summary statistical publications . . . and two good thermos flasks".

As time goes on, the range increases rather than diminishes. Literary politics crop up from time to time. At the height of the Polish war, Lenin addresses to Pokrovsky an inquiry about the status, finances and activities of Proletkult, always an object of his dislike and mistrust. Lunacharsky is castigated in furious language for printing 5,000 copies of Mayakovsky's poem "150,000,000", a "piece of nonsense, double-dyed stupidity and affectation", which should have been limited to a small edition for "libraries and cranks". The informal and uninhibited tone of these [illegible]

and nothing escape[illegible] eye. A complaint [illegible] against the unpunctual[illegible] telephone messages i[illegible] Sovnarkom, Zinovi[illegible] for the affairs of [illegible] that the graves of Ve[illegible] Plekhanov were being [illegible]

A revealing letter i[illegible] March, 1921, at the [illegible] N.E.P. crisis and of [illegible] revolt, to Joffe, the [illegible] peace negotiations wi[illegible] Riga. Joffe had co[illegible] Lenin *was* the party c[illegible] tee, that his (Joffe's) [illegible] party were mistrusted[illegible] was constantly shifted [illegible] work to another. Lenin [illegible] very day written to a[illegible] pondent, excusing hi[illegible] personal interview, [illegible] "very tired and ill".

He now explained to [illegible] had recently been ou[illegible] central committee on [illegible] trade union issue, th[illegible] recognized to be inde[illegible] that other leading par[illegible] was quoted as an [illegible] frequently to be move[illegible] job. He went on gent[illegible] the plaintive tone of Jo[illegible] "nervous irritation an[illegible] and begged him to [illegible] rest"—perhaps in a [illegible] abroad. The nervous [illegible] Soviet leaders prod[illegible] strain and stresses of [illegible] years is a factor too [illegible] bered.

The picture of [illegible] emerges from these v[illegible] premeditated and un[illegible] should do something [illegible] from the fate all so[illegible] foreseen in store for [illegible] kaya—that of becoming [illegible] This Lenin is a more [illegible] individual figure than [illegible] less monolithic cult-her[illegible] cial mythology. But [illegible] further removed from [illegible] bogyman of those w[illegible] who seek to depict [illegible] Stalin in embryo. We [illegible] wait till the waves [illegible] the revolution of 1917 [illegible] felt as a major sourc[illegible] in contemporary [illegible] can hope for [illegible] approach to the [illegible] now available [illegible] Lenin's personali[illegible]

[T]he rise of apathy

[illegible] HINDESS:
[The] Decline of Working-Class [Politics]
MacGibbon and Kee. £2.25.

[Hin]dess has written a stimulat[ing bo]ok about the decreasing [participa]tion of the working class in [the poli]tics of today, the loss of acti[vists in] the Labour Party, and the [decline] of social democracy itself. [The bo]ok should be of special in[terest to] the politically conscious of [any] party, or none. They will [find] Mr. Hindess asks many per[tinent q]uestions, but provides few [answers], and the activists of the [Labour] Party must themselves find [out i]f they wish social democracy [to sur]vive and progress.

[The a]uthor reports at length on a [study of] "the grass-roots level of [politics] in Liverpool, "with [particular interest] in working-class involve[ment in] formal political life since [the war]", and with the present [re]groupings of the council [represen]tatives in 1964-65. No com[parisons] are possible, since no fig[ures for] other years are given. His [final c]hapter contains conclusions [regard]ing the malaise in working-[class par]ticipation in politics and the [decline] of social democracy, which, [if] supported by the Liverpool [data, sh]ould have been reached with[out ref]erence to that city. In any [case] Liverpool can hardly be re[garded] as a typical political entity [from w]hich to draw conclusions of [countr]y-wide application. Labour candidates in that city have not always been chosen for their political beliefs alone; Irish Catholicism has played its part. Even now, next week's by-election in the Scotland division of Liverpool will result in a split Labour vote because of the intervention of a Catholic independent Labour candidate fighting the chosen non-Catholic official candidate.

In considering the decreasing participation of the working class in politics today Mr. Hindess assumes too readily that this is a postwar phenomenon. From the inception of the labour movement its activities have depended on the conscious few. Mr. Hindess quotes Michels, "It is only a minority which participates in party decisions", and he expresses the view that "the mass of members are more or less incompetent. They are generally less educated and less sophisticated than the leaders". The decrease in participation has been more noticeable in the immediate past because these very leaders became disenchanted with what they saw as a lack of implementation of basic socialist policies during the period of the last Labour government. A similar decrease was noticeable after Macdonald headed the Coalition Government of 1931. Activists are the driving force at the grass-roots level, and it was largely because of their non-participation that there was the catastrophic loss of Labour representation in local government. These activists are politically conscious, they have long memories, they are the workers who utter with a depressing sigh, "We have been here before", for they recognize similarities between the "bankers' ramp" of 1931 and the financial pressures placed on the Wilson administration, between the Tory cuts in 1931 and those in 1971.

In his concluding chapter Mr. Hindess cites the decline of social democracy itself as the third cause of the decline in working-class politics. He takes a gloomy view: "What, it may be asked, can we do to preserve democracy? Nothing. That option is no longer available, if indeed it ever was in a society which allows, as ours does, such a high concentration of power to remain in so few hands." In an earlier chapter he takes a more hopeful view: he is commenting on the collapse of feudal society: "The nobility where it survived did so by undergoing complete transformation. Social democratic parties may do likewise." He does not tell us how this transformation is to be brought about, nor does he give us any hint of how to lessen the concentration of power in the hands of the few. Is there a better way and if so what is it? Mr. Hindess finally asks, "What can we do?" He gives no satisfactory answers. Tentative, somewhat light-hearted replies will not serve—"change sides", "bury our heads in the sands of political rhetoric", "simply look the other way", are counsels of despair. Mr. Hindess needs to give more positive answers to his own questions.

[T]he rise of activism

[RICHA]RD HYMAN:
[The W]orkers' Union
[illegible] Clarendon Press: Oxford [Unive]rsity Press. £2.50.

[The Wo]rkers' Union had an extra[ordinar]y history, moving across the [trade u]nion firmament like a comet. [Founded] in 1898 to unite every [worker], and backed by the optimistic [socialis]m of Tom Mann, one of [the hero]es of the 1889 dockers' strike, [it] managed to survive for the [first tw]elve years of its existence. [In] a decade, from 1910 to [1920, it h]ad such an influx of mem[bers tha]t it became the biggest [union in] the country. But from then [its me]mbership declined and its [finances] became increasingly shaky, [until in] 1929 it was forced to seek [amalgam]ation with the Transport [and Gen]eral Workers' Union.

[[illegible]]y difficulties were not sur[prising]. The first big general unions, [formed] eight or nine years earlier, [had lost] their fine impetus and were [on the d]efensive. The defeat of the [Ama]lgamated Society of Engi[neers in] a seven months' lock-out by [a newly] formed employers' federa[tion ha]d shaken the trade union [world].

[[illegible]] were demands for trade [union fe]deration, and pressure for [industrial] action increased. To meet [these dem]ands, the Workers' Union [tried] to federate all existing [unions] with the lowest possible [subscripti]on, "stretch out its hands" [to po]litical bodies and the Co-[ops an]d Friendly Societies.

[Tom] Mann and his colleagues [failed to] persuade others to see it [so]. To them it appeared just [another] competing general union—[an emb]arrassment rather than an [answer to] their prayers.

[Mann] soon went abroad, and [drifted a]way until 1910, but the [new le]aders remained determined [and per]sistent. Branches were [set up i]n this and that industry in [one area] after another, but many [collapsed] again, sometimes after an [unsucces]sful strike, sometimes from [neglect]. In 1910 the union had 4,500 [members—]"metal workers [in South] Wales, lower-skilled en[gineering] workers in the Midlands, [[illegible]] in Northern Ireland, [and] general workers in York[shire] [illegible]". By 1914 the membership had grown to 143,000, by 1920 to 500,000.

Perhaps the major achievement was in the organization of semi-skilled workers in the engineering industry, who had been almost completely neglected by the aristocrats of the Amalgamated Society of Engineers. An unexpected success in Birmingham was followed by a wave of strikes in the Black Country by men who turned to the Workers' Union for support. By 1914 fifty of the union's largest branches were composed almost entirely of engineering workers. Substantial progress was also made among farm workers and in many other industries in other parts of the country. The union's name was now known everywhere.

The war found it established in engineering and ready to receive the great influx of men and women into the munitions industries. Chance had played its part, but, with more organizers than any other union, the leadership took full advantage of the opportunity. And they held their membership for the two years of buoyant trade which followed the war.

Then came the depression and the membership so rapidly gained was as rapidly lost. All the big unions lost members but the Workers' Union more than any. Internal troubles added to its difficulties and its financial problems. It had lost four-fifths of its 1920 membership when in 1929 it merged with Transport and General. But it left an important legacy to the union which today is the biggest in the country, in the form of organization in industries where before that the T.G.W.U. had had no hold, perhaps most important of all in engineering. The Transport Workers' strength among production workers in the engineering industry today, perhaps before long to be increased by a merger with the National Union of Vehicle Builders, is a direct result of the Workers' Union's brief period of success.

Mr. Hyman tells the dramatic story, which has not been told in detail before, clearly and effectively. He has added to it a long concluding chapter in which he expounds views which, he says, he has developed while he has been teaching industrial relations and industrial sociology at Warwick University. He attempts to answer such questions as why workers join trade unions, whether trends in membership are primarily explicable in terms of the motivation of recruits, the characteristics of the union and its leaders, or of external structural influences, and what are the typical patterns of interaction between unions and the wider social environment. There is much there of interest to the industrial relations theoretician, but to the less specialized reader the story's the thing.

In the courts

K. W. WEDDERBURN:
The Worker and the Law
587pp. Penguin. Paperback, 75p.

Professor Wedderburn is one of the leading experts on British Labour Law. "His readable and comprehensive survey should be required reading for all employers and trade union officials as well as for the legal profession which, he thinks, tends to unconscious misapprehension of modern labour relations. It is admirably up to date and includes an excellent bibliography for those who want to study the subject more deeply. Laymen who wish to understand the background to much current controversy and prospective legislation will find it equally rewarding" (*TLS*, July 1, 1965).

The second edition has been "completely revised . . . to take account of the yearly, indeed monthly, changes in Labour Law over the last five years". The legal position is given as in July, 1970, which unfortunately means that the book will be out of date again as soon as the Industrial Relations Bill becomes law—though Professor Wedderburn has taken account of its original provisions as far as he could.

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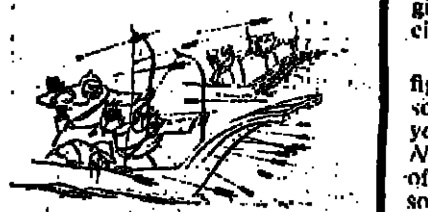
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THE TIMES

T·L·S

70th Year 26 March 1971 No. 3,604

Commentary

Earlier this month the *Frankfurter Allgemeine Zeitung* printed the results of an inquiry by its literary editor Karl Heinz Bohrer into the present situation of imaginative literature in West Germany. In three articles (March 3, 4, and 10) he showed how the market there for belles-lettres—which means primarily novels and short stories—has been declining by comparison with that for more factual works. The position is almost exactly the opposite of what it was only ten years ago. Then the seven leading publishers whom Dr. Bohrer investigated (Fischer, Hanser, Kiepenheuer & Witsch, Luchterhand, Piper, Rowohlt and Suhrkamp) were publishing roughly three works of belles-lettres to two other—"other", because unfortunately there seems to be no term for ugly letters as opposed to beautiful ones. Today the proportion is forty to sixty, with some of these firms already publishing only thirty-five to sixty-five. Luchterhand is the exception, relying on belles-lettres for 65 per cent of its turnover, despite its strong sociological list. But generally the conclusion is that the firms which have cut down on works of the imagination are the best placed financially.

This is illustrated by the sales figures which Dr. Bohrer quotes for some leading German novelists last year: Rolf Schneider's *Der Tod des Nibelungen*, 1,600 copies sold out of an edition of 4,000; Uwe Johnson's *Jahrestage*, 10,000 out of 15,000; Thomas Bernhard's *Das Kalkwerk*, 5,000 out of 8,000; Gisela Elsner's *Das Berührungsverbot*, 3,500 out of 7,000. In the good old days it seems that the publishers would in each case have expected to sell virtually the whole edition. Much the same applies to those international best-selling novels in which Rowohlt in particular has long specialized:

> Updike just about breaks even. Lawrence Durrell is no longer the hit he once was. Philip Roth's *Portnoy's Complaint*, best-seller in the Anglo-Saxon countries, still has to cover its costs.

Although it is true that the "series", particularly highbrow paperback series like "Edition Suhrkamp", "Reihe Hanser" and "Sammlung Luchterhand", has to some extent rescued the imaginative writer, Dr. Bohrer foresees a considerable change in policy even among the most respected firms, who will build up their political, social and economic lists at the cost of imaginative literature, cutting down on the translations which have hitherto appeared in such remarkable numbers, and abandoning the younger experimental authors on whom the trouble is in large measure blamed.

For there has, as he rightly remarks, been something of an artificial boom in young authors in West Germany during the past decade. "What used to take place entirely within literary circles and primarily as pure experiment, to be published perhaps in a literary periodical, had to be converted into instant profits", with the corollary of an equally artificial reaction once the profits fell off. Such writers have become caught between two opposing forces; the commercial publisher who feels he can no longer afford to support them, and the younger politically-conscious reader who is no longer very interested in what they write.

Even among the more established authors it is not, according to Dr. Bohrer, the novelist with a sense of social obligation (like Grass, Johnson and Frisch) who is being read so much as the more eccentric performer, entertainer, virtuoso, who knows how to make a production, even a Happening, out of his work and himself. So Peter Handke, Wolf Wondratschek and the gifted Viennese writer H. C. Artmann have recently been selling between 15,000 and 50,000 copies of books which are as remote as possible from the sociological-political field—though this of course is still a very long way from reaching the 248,724 copies that such a modern classic as Frisch's *Homo Faber* has sold since its appearance in 1957. The classics as such, however, are also in the red, it seems, so that the inquiry comes to the depressing conclusion that:

> Contemporary literature cannot be canonized merely by pointing to literary tradition, but rather by systematically putting individual modern authors under the spotlights as it were.

Dr. Bohrer intends to follow this investigation with a similar study of the position in England, and it will be interesting to see what he finds. Some of the problems are discussed in the spring number of *The Author*, where J. W. Lambert sees imaginative literature likewise losing ground, if mainly in terms of quality, to the "flood of information, argument and polemic". Pointing out that there used to be, even up to ten years ago, "at least half-a-dozen writers of various kinds who were, in average educated society, household names before they were 35", he sees the lack of such names today as a sign that "imaginative work is being gradually displaced in public consciousness". The trouble here is less the experimental writer (who has in fact had much less of an innings than in Germany, though Mr. Lambert has one or two discouraging words to spare for him) than the fact that publishers turn out too many books they do not believe in, written by authors who never particularly wanted to write them in the first place. This is a point well worth making, though it reflects perhaps as much on our moral condition as on our literature. So does Mr. Lambert's concluding paragraph, which comes refreshingly from the chairman of an Arts Council Panel (not Literature, alas), and will no doubt cause pain in some quarters. Even where a writer's talent is clear, he argues,

> Society owes [him] only a fair price for his work, not a guaranteed wage, and certainly not a steady return for work which the writer wrote only because he had committed himself to a career as a writer.
>
> Yes, let us have more writing with a real urge to say something, and let it be published with conviction and paid for properly. But won't it be likelier than the boring commissioned book to be—experimental?

* * *

The one thing that a *BBC Pronouncing Dictionary of British Names* (171pp. Oxford University Press. £2) might have been expected to provide is a standard, or at least a preferred, pronunciation for all the 16,000 names it contains. The Corporation's Pronunciation Unit does indeed approach families about personal names and vicars or local authorities about place names so as to record the "accepted" rather than the "diffused" versions; but Mr. G. M. Miller, the editor of this compilation (which incorporates the booklets produced by the BBC before the Second World War), fashionably deprecates "the myth of 'BBC English'" and also the dominance of "the variety of Southern English known as Received Pronunciation, which is the type of English spoken by those educated at public schools" (a rather curious definition), and he refrains from indicating a "correct" usage in a large number of the entries where more than one pronunciation is given and even from suggesting that the first one given is in any way preferable.

While the little book will no doubt be found as useful by b[...] and other public speaker[s ...] Oxford reference books are [...] alists and other writers, the[...] a certain number of cases [...] guidance (or no conclusive [...] is given for doubtful name[s ...] have Walter Rawleigh bu[t ...] Donne; Samuel Peeps, [...] Evelyn; Bullingbrook, but [...] Cleland; Robert Sowthe[y ...] Jane Austen; Walter Badge[...] John Bowring; Annie Be[...] not Wilfrid Scawen Blu[nt ...] Madox Wheffer, but not th[...] tis; Walter de la Mair, but [...] de la Roche, Ivy Compto[n ...] but not Ottoline Morrell [...] Böttome, but not Angela [...] E. M. Fawster, but not [...] Powell; John Betcheman, [...] David Daiches; David (a[...] p. 344), but not Leslie Cha[...]

On the other hand, there [are] cases where only one pro[nunciation] is given despite the exis[tence of a] common (if incorrect) alte[rnative ...] no z in Wesley, no short o in [...] broke, and so on. Yet in so[me] cases there are so many po[...] tions given that the entry [is] virtually useless—three (for [...] Marylebone and Melhuish [...] a random opening. No d[oubt an] enormous amount of wo[rk has al]ready gone into the book[, but it] would be a lot more useful [to its] users if a bit more work o[...] a bit more help.

NEXT WEEK: The first of this year['s] four special insets o[n] CHILDREN'S BOOKS

The lowing herd

DAVID STUART:
An Illustrated History of Belted Cattle
100pp. Scottish Academic Press. £2.

It is sad that Lord David Stuart did not live to see the publication of this fervently detailed monograph on the object of his lifetime's passion; the Belted Galloway breed of cattle and their affinities. In his moving closing pages he foresaw, with characteristic landowner's apprehension, the breed menaced by Government interference and possible standardization imposed by the exigencies of the Common Market but he took comfort in his daughter's "great love for her inheritance". For this son of the fourth Marquess of Bute the "Beltie" was almost if not indeed quite as sacred an animal as it would have been to a high caste Brahmin.

The cause of the phenomenon of belting or sheeting—the band of white running all the way round the body of an animal, whether a cow or a mouse—is generally attributed to hereditary factors, though Dutch physiologists have claimed that it is the result of some dysfunction of the sympathetic nervous system. Lord David's account becomes perhaps a little obscure at this point. Belted cattle are widespread in space and time. We find them in Wales, Switzerland and Outer Mongolia—Lord Macartney, our vigorous ambassador to China at the end of the eighteenth century, records being entertained at the Emperor Ch'ien Lung's Summer Palace at Jehol in Tartary and observing "a vast number of what we should call in England sheet cows". It is possible that there is a tradition that the Ox which knelt with the Ass before the Manger in Bethlehem was a belted animal; at any rate in "The Adoration of the Child" by the Master of the Albrecht Altars 1430-1480, which Lord David chose for his frontispiece, the Ox is a particularly fine, red belted specimen.

In order to trace the distribution of the Galloway strain in the Scottish lowlands and the Border country, Lord David delved into the history of many families. Marriages played their part. Thus Lady Melville, who married into the Hope Wallace family of Featherstone Castle, was responsible for introducing the breed in the neighbourhood of Haltwhistle; so great was her enthusiasm that she allowed her husband's tenants the use of her white-middled bull. In recent years a particularly well known devotee of the breed was Sir Winston Churchill. The foundation of the Chertwell Herd took place in 1935 when Sir Ian Hamilton presented his friend with a pedigree cow, Lullington Bess (by Allington Concrete). Sir Winston bought many more cattle and once, when a drover was delivering some beasts, he hurried down to the lake and welcomed them with a crescendo of bellowing.

The subtopian hominid, incapable of telling an Aberdeen Angus from a Jersey, will be surprised to find how interesting and delightful a book this is. The illustrations are profuse. Character is everywhere apparent. Even the bibliography affords an interesting example of Lord David's spirited independence. The reader is at first intimidated. Can it be that all these entries, seven pages of them, are concerned with Belted Cattle? Not so. In a prefatory note Lord David has explained: "It should not be thought that all the following books have reference to Belted Cattle because most of them have not." They are in fact a list of all the agricultural works he had read.

Duckworth book[s]

Separated Spouses
O. R. McGregor
Louis Blom-Cooper
Colin Gibson
"With the amount of soci[al] research currently underta[ken in] Britain it seems astonishin[g that] such a necessary piece of w[ork,] a survey of the matrimonial [juris]diction of magistrates' cou[rts, has] not been undertaken long b[efore] ... There is much importa[nt] evidence in this book."—*E[cono]mist.*
"Its overall highly adverse [verdict] on the way in which the juris[diction] is exercised certainly conflic[ts with] the widely held belief that th[e ad]ministration of justice in this [coun]try is well and in pa[rt] humanely conducted by th[e] magistracy."—*New Law Jo[urnal]*
"In the light of the evidence [mar]shalled in this impressive [study] (which is a model of what [social] research should be) the ca[se for] radical change is overwhe[lming."] —Barbara Wootton, *Ob[server]*
"A pioneering study"—*[...] Times.* £8.

To be published on April 8th
Love Between Women
Charlotte Wolff
An authoritative book by a [...] ing psychiatrist on all a[spects of] female homosexuality. £2.50 [...]

Duckworth book[s]



The Right: Gil Robles, photographed on his expulsion from France in 1936

RIGHT AND LEFT IN THE SPANISH REPUBLIC

RICHARD A. H. ROBINSON:
The Origins of Franco's Spain
475pp. Newton Abbot: David and Charles. £4.75.

STANLEY G. PAYNE:
The Spanish Revolution
398pp. Weidenfeld and Nicolson. World University Library. £3 (paperback, £1.25).

ALBERT PEREZ-BARO:
Trenta mesos de col.lectivisme a Catalunya
238pp. Barcelona: Ariel.

JOSEP MARIA BRICALL:
Política Económica de la Generalitat (1936-1939)
Volume I: *Evolució i formes de la producció industrial*
359pp. Barcelona: Edicions 62. 550ptas.

FRANK MINTZ:
L'Autogestion dans l'Espagne révolutionnaire
185pp. Paris: Bélibaste. 24fr.

CESAR M. LORENZO:
Les Anarchistes espagnols et le pouvoir
407pp. Paris: Le Seuil. 29fr.

[...]ain in the 1930s is a topic [w]hich demands of the historian, [in] addition to the obvious skills [of his] profession, a marked ability [to kee]p his cool. Passions beset him [on all s]ides: the witnesses are pas[sionate]ly involved, so are their children and grandchildren; so is the [...] historiography, so are even [the p]rimary sources themselves. [Moreov]er, as he proceeds in his re[search, t]he historian dealing with this [period] and country grows increas[ingly a]ware of the immediate and [ideo]logical function of his own [conclus]ions. An author must write [in the k]nowledge that there exists—[especiall]y inside Spain—a demanding [and a]ffected public, which will [probab]ly greet any conclusions he [reaches] with either eager applause [or sp]iteful abuse.

[This] being so, it is all too easy to [slip] into partisan writing, to rele[gate o]bjectivity to the bottom of [one's] priorities in order first to [please] one's friends or, alternatively, [to ta]ke for objectivity what hap[pens to] irritate them. But there is at [th]e other and far subtler peril [which c]an deeply affect the whole [accou]nt: the temptation to look [for] historical "responsibilities" [rather t]han explanations.

[*The*] *Origins of Franco's Spain* is a [case in] point. It charts the history of [the lar]gest organization of the Span[ish Ri]ght (the Confederación Españ[ola d]e Derechas Autonomas, or [C.E.D.]A.) under the Republic. Mr. [Robins]on himself sums up what he [consid]ers to be the "two crucial [points]" brought out by his work [with] regard to the interpretation of [the h]istory of the Republic and the [origin]s of the Civil War". The first is [that] since the survival of the Re[publi]c depended on the Catholics [and] the Socialists, "it is important [to rec]ognize" that it was the latter [who] first resorted to violence and [turn]ed from democratic methods. [How]ever the importance of this, [t]he book shows it is so.

[Mr.] Robinson's second point is [that t]he Republican Left dealt the [Repub]lic a serious blow by equating [its f]orm of government with its [...] predilections. Here [he ten]ds to magnify minor events [in] his treatment of whatever [resent]ment of the Right there was [after th]e 1931 elections) but estab[lishes] clearly that Left Republicans [...] frequently behave like Jacobins. [In] the light of these conclusions", [he a]dds, "certain assumptions still [...] widely held outside Spain con[cerni]ng the responsibility of the Right [for t]he tragedy of July 1936 must be [recons]idered."

[Whil]e the notions of legal or [mora]l responsibility can have a [clear] meaning, that of historical [respo]nsibility is far vaguer and [often] so ambiguous as to be [useless] as a tool of analysis. That the [behavi]our of the Republican Left [and] the Socialists was of a kind to [make] that particular Right feel cor[nered] is, again, largely true. But this [...] finding related to causal rela[tions]hips rather than to responsibili[ties] which concern imputation and [...]y. The only way to talk mean[ingful]ly about historical responsibili[ty f]or some event—in this case the [Civil] War—is to look for the *last* [indivi]dual or group of individuals [who] *freely* triggered off a chain [of acti]on leading to that event, which [neithe]r they nor anyone else would [b]e or expected to stop.

[It is] not sufficient to show that the [Spanis]h Left was the first seriously [to b]reak the spirit—or even the [letter]—of the liberal rules, when in [gover]nment. For, however suspicious [one i]s entitled to be of those who use [this a]rgument on their own behalf, it [is a] fact that the law can be a [strait]jacket for the rulers as well [as fo]r the ruled—even for genuinely [libera]l rulers sincerely pursuing lib[eral e]nds. The difficulty of elaborat[ing a] consistent conception of liberal [dem]ocracy and the rule of law on [the b]asis of acknowledging this fact [is no]t a sufficient reason for denying [its e]xistence.

[Stil]l not the Socialists and the Left [Rep]ublicans themselves have their [back]s to the wall almost from the [...]. The all but unmanageable [...] of the political game, laid [dow]n at a moment of optimism; the [...] by a sudden and [...] mobilization, the [...] Spain; the need for deflationary policies after the wild spending of the recent period of Primo de Rivera's dictatorship; the exacerbated pressures from below, made worse by the effect on Spanish demography of the world crisis, which sent unemployed workers flooding back to Spain from abroad—these and many other serious difficulties made the life of successive governments a misery in the years between 1931 and 1933, when the C.E.D.A. was taking on its distinctive shape. We do not know enough about the period to be able to calculate the extent to which they in fact determined government policies. But while it would be unfair to charge Mr. Robinson with limiting his research to the field of his choice, it is permissible to regret that he should have drawn from it some sweeping conclusions which are not, and indeed cannot yet be substantiated.

The Origins of Franco's Spain does describe clearly and well the political debate pursued by the C.E.D.A. in Parliament and in its national newspaper against its opponents on the Left, and likewise against its competitors on the Right, who were in favour of insurrectionary methods. The outline and perhaps most of the details of this debate will already be familiar to those who have read the memoirs of Gil Robles (the C.E.D.A.'s leader), published after Mr. Robinson had no doubt finished most of his research. Nonetheless, the book is compulsory reading for anyone who wants to talk knowledgeably about the Spanish Second Republic, even though one may not agree with the author's basic view of the C.E.D.A.

Since the C.E.D.A. stuck on the whole to legal methods and said continually that it had no immediate intention of ceasing to do so, Mr. Robinson is satisfied that it should be thought of as a quasi-Christian Democratic party. The professed intentions of political leaders are not always sincere, and, even when they are, they rarely constitute in themselves a sound indicator of the real nature of that party; and the same can be said of its tactics.

The language, style and conceptual categories used by the C.E.D.A. were not simply those of contemporary Catholicism or of traditional Spanish conservatism. The author draws a parallel with the movement of the 1910s, whose leader was Antonio Maura. Whatever some former *Mauristas* may have become in the 1930s—a sign that times had changed—one is struck rather by the dissimilarity between Gil Robles and Antonio Maura or any of the Conservative leaders of the constitutional monarchy before 1923. Faced with a strong anticlerical opposition in the first decade of the century, they had defended the Church but blocked any attempt to turn their party into a Catholic party, on the grounds that this would lead to an explosive political situation. Confronted with revolutionary movements, it was, emphatically, never their policy to proclaim—as Gil Robles did—that "we don't care about democracy", and that it was up to the revolutionaries to choose whether the battle for power be fought within the context of legality or outside it. Neither did they repeatedly allow the generals to plot the overthrow of constitutional government, as Gil Robles did when he was Minister of War in 1935. The question whether they might have done the same in identical circumstances is beside the point (and in any case unanswerable).

The Spanish tradition in which the C.E.D.A. had its roots was that of Carlism, integrism and clericalism—all of them forces which even the monarchy's Conservatives took pride in containing and opposing. But there was also a new ingredient, the terrifying fascist style of the C.E.D.A.'s youth organization. Any parallel with personalist movements like *Maurismo*, or *Lerrouxismo*, or even *Mellismo* and *Polaviejismo* is completely misplaced. Never before in modern Spain had any movement had anything like the C.E.D.A. Youth's notorious war-whoop: "The Leader is always right!"

Mr. Robinson assures us that all this was secondary, but fails to prove his point. And although it will be impossible, until we know much more about what the C.E.D.A. militants, the grass-root membership, and the local leadership really thought and looked like, to make a proper assessment of the C.E.D.A.'s stock of goodwill and tolerance, the evidence brought to light in this and earlier studies would seem to confirm the impression that the C.E.D.A. was indeed everything its enemies feared—and therefore attacked—rather than what we are told it was here.

The Republic's first President and Minister of the Interior were staunch Conservatives, and their connexions with parties and families close to the departed monarchy should have been seen as a guarantee that Conservative interests would be looked after. Instead, the Right with which we are concerned here considered these connexions proof positive of political betrayal perpetrated by traitors to their class, and chose to rally around the young and little known Gil Robles. Why? His powers as an orator and politician were by no means so obviously superior ("A balloon inflated by means of the *Debate*", said that newspaper's editor, Angel Herrera, the *éminence grise* of the C.E.D.A.). Moreover, is it reasonable to believe that the members of a party whose pro[...]

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Oxford University Press



The Left: Death mask of Buenaventura Durruti, 1936

To the Editor

'Poetry London'

Sir,—I have just come across your [illegible] "Interment of the Intellectual" [illegible]ary 19, 1971) in which the reprint [illegible]*Poetry London* is reviewed. I won't bother you but that here and [illegible]my name is mentioned in such [illegible]as "The author was probably [illegible]at Moore", "in addition to [illegible]'s predictions". In fact Richard [illegible] wrote all these editorials, and [illegible]ost even contribute any ideas to [illegible] I was then working at another [illegible]and the only editorial work I did [illegible]to confer with Richard March on [illegible]poems that finally went into each [illegible]before that, as editorial assistant [illegible]immittu at Editions Poetry Lon[illegible] didn't have any say in the final [illegible]t, as with March, but I did do the [illegible]sifting of poems sent into the [illegible]zine: i.e., sending back those I [illegible]think worthy of the editor's eye. [illegible]don't say I couldn't be circum[illegible]ed.

[illegible]o mention Herbert Read as an [illegible]portant guiding influence" behind [illegible]but I certainly didn't feel this during [illegible]time there (after it became a pub[illegible]ing firm); the eminence in the back[illegible]d, which may seem surprising, [illegible]dering the views expressed in your [illegible]e, was Eliot, not Read. Read, of [illegible]e, was behind The New Apocalypse [illegible]White Horseman) and the in[illegible]ingly extravagant romanticism of [illegible]se and his followers. But *Poetry* [illegible]don was neither an offshoot of, nor [illegible]se of, this movement.

[illegible]also worked as assistant to Charles [illegible]y Gardiner at The Grey Walls [illegible]s (*Poetry Quarterly*), but in this I [illegible]o editorial say or influence what[illegible]er; though it is probably true, as [illegible]sometimes said, that Alex Comfort [illegible]Fred Marnau had some indirect [illegible]ence on its course.

[illegible]ever did write any editorials, but [illegible]ssed my own views only in signed [illegible]ers, letters, reviews, &c., fierce or [illegible]wise, in these and other maga[illegible]es: my contributions did not, of [illegible]se, imply any endorsement of their [illegible]ews—more often at odds with [illegible]ost opinions current at the time. [illegible]e same time, perhaps I should say [illegible] found myself more or less in [illegible]ord with what Richard March did [illegible], and indeed some similar ideas [illegible]have been implicit, or occasionally [illegible]cit, in things I had written a de[illegible] before; possibly the reason for [illegible]e attribution.

[illegible]think poetry did need some injec[illegible] of feeling into the somewhat arid [illegible] narrow observations of the late [illegible]s, but my idea was for a wider [illegible]more open poetry, less narrow and [illegible]ssive; this neither the New [illegible]calypse with its turgidly simplo[illegible]ed philosophizings nor the Neo[illegible]anties did anything to provide. [illegible]her accurate observation nor high [illegible]ts of golden Treecian imagination [illegible] poetry in themselves. It needs [illegible]one to make it. I can't say I [illegible]t the Movement that followed did [illegible] better. They rather returned to [illegible] went before, but with diminishing [illegible]ns. It didn't strike me before, but [illegible] mention of it has rather brought [illegible]e the fact that what made life so [illegible]omfortable in all this company was [illegible]ps its almost complete lack of [illegible]th contradistinction to the imme[illegible]ely preceding Cambridge School [illegible]mpson, Eberhart, Bottrall and the [illegible]e schoolboy kind of Auden and [illegible]Nelice); solemnity without [illegible]oaness, passion without feeling; [illegible]plexity of thought without intelli[illegible]s. Whether this does not tend to [illegible]e in all movements and in most [illegible]times is an open question. Grigson's success banked very heavily on Auden, who wasn't really such an observer at all, and eventually divagated most widely.

Movements always tend to fasten on individuals, who escape them or try to escape them, or else produce no recognizably distinctive talents, and I think it is probably a mistake of criticism to see things in terms of movements (and decades!). It is true that the climate changes, that a kind of dialectical process goes on; fashions change. Accepted ideas stultify, and there is a reaction, and this process throws up movements of varying intensity, but the poets who matter are usually a jump ahead of their contemporaries; they, and not the movements, determine how they should proceed in reaction to the climate, and, on looking back, the critic usually finds it significantly difficult to fit them into the movement of which, sometimes, they are acclaimed a leading figure.

I wish it were, but I cannot say I find the situation so very different now—Ted Hughes's *Crow* could be seen as the ghastly apotheosis of the New Apocalypse: the badness carried to absurdity! There is perhaps more wit and freedom about, but whether there is any less looseness of thought or looseness of craft, I doubt. There are times when either more or less people really know what it's all about. Today is very knowledgeable. But whether that means that any more are able—or even cultivate the skill to be able—to do it, I doubt. I find the present often depressingly like the past. Things change. But then there is only a different kind of solemnity, a different kind of passion, a different kind of complexity through which the serious feeling and intellect still have to break. There are equally narrowing factors even in a wide open society, and it still needs a deal of wit and fierceness to break through. By this I don't mean breaking through to popular acclaim, financial profit, or even success d'estime, but simply to a climate in which one can really get busy on one's own thing—not merely the accepted thing or everybody else's thing (the idea that by merely doing one's own thing one becomes an overnight genius—prevalent today—is similar to the idea—a trifle unjust—that you write on "Tambimuttu")—and make, as far as one can, the kind of poetry one wants. Most poetry is too partial in any time, and in a time of extreme fragmentation it is liable to be less whole than ever. Yet it is important that it should be important in a time of unimportances without losing relevance to the trivialities of existence or being dumbfounded by the absurdities and contradictions that beset us. It has to keep its cool.

Finally, I think you rather underestimate the excitement *PL* engendered in its time, not solely among poetasters but among poets too, while rather overestimating its so-called anti-intellectualism. A desire for spontaneity and feeling is not necessarily merely an adjunct of anti-intellectualism, though, of course, it may be made an excuse for it in the hands of those who are anti-intellectual. I believe the slipshod work of such is abundant today as it ever was in the 1940s. Indeed in many cases one finds the same kind of rubbish as one rejected then being hailed as something new now, and often believed to be something new by its practitioners. Besides those you mention *PL* published Ronald Bottrall and Iain Fletcher, two highly—some would say overhighly—intellectual poets; nor was I opposed to criticism as such. It published Cleanth Brooks's *Modern Poetry and The Tradition*, an outstanding book in its time, whose truths still by and large hold good. The criticism it opposed was the (no doubt intellectual! but) superficial criticism of journalism and the kind of criticism that enlarges itself to a greater importance than the thing it criticizes; criticism for criticism's sake. The view of poetry—intellectualism (sic!)—it opposed was one that would narrow it to the confines of one minor manner; neat, competent (in a sense) but arid. In the context of the time this seemed a valid position, a fair tent credence to by the fact that Auden the god and father-figure of the observers, himself found it imperative to throw off the shackles; so much so, in fact, that he's more or less forsworn his early work—which many of us found the most exciting—and given much of what he has kept of it new serio-comic titles!

NICHOLAS MOORE.

89 Oakdene Road, St. Mary Cray, Kent.

Henry James and Dickens

Sir,—I have a high regard for *The Princess Casamassima*; F. R. Leavis thinks it "a miserable failure" (March 19). So be it. I have a high regard for Dr. Leavis's intelligence; he has a low regard for mine. So be it. I see no possibility of final judgment on which of us is mistaken, because all these are matters of opinion.

The point at issue concerns the difference between opinion and verifiable facts. I am the last person to question the "intelligence and sensitiveness" which Dr. Leavis brings to bear "on his author's text" and I pay respectful attention to his consequent judgments, even if they do not in every case agree with my own. But when a critic's intelligence and sensitiveness lead him to state that a novelist had no first-hand knowledge of certain places, he crosses the line dividing critical conjecture from biographical information. James has given ample evidence—in his autobiographical works, in his preface to the novel in question, in letters and essays—that he had that particular first-hand knowledge and on one occasion went to special pains to supplement it. When critical conjecture, however intelligently formulated, is opposed to statements of plain biographical fact which one has every reason to believe to be truthful, it must (perhaps "with great naïvety") hold the latter to be more valid than the former.

If Dr. Leavis should later question the value of that first-hand knowledge, or the use to which it was put, then he recrosses the line separating fact and opinion, and I have no way of telling whether his or my critical conclusions are correct.

S. GORLEY PUTT.

Christ's College, Cambridge.

'The Literature of Jazz'

Sir,—Your reviewer of Donald Kennington's *The Literature of Jazz* (March 12) does himself and the book scant justice in saying that it "has no decisive aim". This is set out on the first page of the introduction:

> My aim . . . is to indicate to the beginner in jazz which are the significant works and to refresh the memory of the expert as to the books he has probably read in the past. I also hope to be able to indicate to the librarian both the books and journals he needs to stock in order to achieve a balanced collection and the sources he might try when locating information on the subject.

Presumably your reviewer has heard of a critical bibliography before. That is what Mr. Kennington's book is; unadventurous in its opinions, perhaps, and inelegantly written if you like, but as thorough and accurate in its coverage as the imprint of the Library Association would suggest.

PHILIP LARKIN.

All Souls College, Oxford OX1 4AL.

❦ Our reviewer writes:—There is a great deal of difference between stating an aim and achieving it. The implication of my review was that Mr. Kennington's brief critical assessments might mislead the "beginner" (*vide* his comments on Max Harrison's book about Parker). But I did not question Mr. Kennington's conscientiousness: I merely said that I thought the job had not been done very well. Mr. Larkin may think that this is a critical bibliography which can be recommended: I don't, despite the lack of rivals in this field.

'Religion and the Decline of Magic'

Sir,—In your issue of March 12 you express concern (justifiably enough) at the high price of £8 asked for Keith Thomas's *Religion and the Decline of Magic*. My problem, however, has been to obtain a copy. I am deeply interested in the subject, as well as professionally involved in the sociology of religion, and decided to treat myself to this volume, having already heard the author's preliminary paper on the subject at the conference of the Association of Social Anthropologists at Cambridge in 1968. I ordered the book from a bookshop of world-wide fame, trading in a major university city not a hundred miles from London, some time before your review appeared. It was not available. I do not know whose fault this is, and I am sure that I resemble many other book buyers in feeling a profound boredom at the mutual recriminations between publishers and booksellers which a complaint like this tends to prompt. None of this (to me) irrelevant

Nabokov

Sir,—The reviewer of *Nabokov*, edited by Appel and Newman (February 26), might have mentioned that the *Tri-Quarterly* published a Supplement to their Nabokov number, containing Nabokov's reply, some fifteen pages of amusing abuse, condescension and appreciation, of which your reviewer is apparently unaware and which certainly should have been included in the hard-bound edition.

ERIC HOMBERGER.

School of English and American Studies, University of East Anglia, University Plain, Norwich. NOR 88C.

Peter Owen

Sir,—With regard to your note in Commentary (March 19) concerning Muriel Spark's salary as this company's first editor, may I reply that she named the figure of £5 for three days' work. In a fit of generosity my next editor, the novelist Elizabeth Berridge (who remained with me for four years), was given a commencing salary of £7 a week. In those impecunious days I was lucky to have John Calder's sister, Elizabeth, working as a secretary for no wages. When I attempted to pay her she returned the money to petty cash.

Wages were much lower then. But apart from inflation publishers now pay salaries that relate to other industries.

PETER OWEN.

Peter Owen Ltd., 12 Kendrick Mews, Kendrick Place, Old Brompton Road, London, S.W.7.

Yukio Mishima

Sir,—In your review of Yukio Mishima's *Sun and Steel* (March 12) you refer to "the repulsive photograph of Mishima with bare chest, drawing his sword, with which the publishers have adorned the cover". This photograph was chosen by Mishima himself for the jacket of his book, and his complaint to his Japanese publisher was that they had cut off the picture of his body just below the navel, whereas he would have preferred it to be carried on at least down to the lower thigh. To make any comment on this would be embarrassing.

FREDERIC J. WARBURG.

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HEIL MEINERTZHAGEN!

The Führer clicked to his feet and raised his arm in salute. "Heil Hitler!" he said. The newcomer reciprocated without hesitation, "Heil Meinertzhagen!" he replied.

One of the last and most satisfying anecdotes of a life* remembered, in many ways, of the late Baron Münchhausen's—except that Colonel Richard Meinertzhagen was real and he was British.

He was a nephew of Beatrice Webb's, a source of some mutual embarrassment as he walked the epitome of Raj, Empire, machismo, Godliness, blood, thunder and all things Kipling. Occasionally some dignitary would send for the obstinent soldier, on the strength of acquaintance with his Fabian aunt, only to be appalled by the number of niggers' young Richard had butchered that week. His conflicts with authority began early. There was a brush with the Prime Minister who doubted him of poaching a Hatfield rabbit while on manoeuvres with the Hurrow School Corps, and with his C.O., for attempting (ineffectually) to photograph Her Majesty while on parade at her Diamond Jubilee.

In later life he had a pig, "Hylochoerus Meinertzhageni", named after him, and discovered that the most succulent morsels of human flesh were taken from virgins' buttocks. Even at 70 he couldn't resist a dalliance with the Bedouin, bagging Arabs.

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* Army Diaries of Meinertzhagen. Cape. Illustrations £3.00

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Are we determined or aren't we?

J. R. LUCAS:
The Freedom of the Will
181pp. £1.50.
The Concept of Probability
220pp. £2.10
Clarendon Press, Oxford University Press.

L. JONATHAN COHEN:
The Implications of Induction
248pp. Methuen. £3.75.

For hundreds of years, from St. Augustine to the seventeenth century, what was taken as being the main problem concerning the freedom of the will was how God's eternal omniscience could leave man free and responsible; Boethius's account of this issue became classical and formed the starting-point of countless subsequent discussions among medieval and Renaissance thinkers, as in Valla and Pomponazzi. (How to reconcile man's freedom with God's omniscience is not without parallels to the more argued question of how to reconcile the facts of evil with God's omnipotence-and-benevolence.) After the seventeenth century, the chief challenge to the freedom of the will, given the new remoteness or absence of the divine, was the analogue of God's omniscience in the shape of Ideal Science, which would establish the complete system of nature's regularities as permanent, all-ruling scientific laws.

While the great majority of theologians and philosophers who were troubled about man's freedom because of God's omniscience managed to devise some orthodox and sometimes ingenious way of reconciling freedom with the requirements of their theism—though it often proved necessary to appeal to a mystery that could be cleared up only by an omniscient being—others felt they had to make a beastly sacrifice of one of the horns of the dilemma, and this usually meant that man's freedom went up in smoke. However, there have been a number of bolder spirits who have found relief by the curtailment of God's advance knowledge so that man's freedom is preserved (somewhat as God's omnipotence has been denied and reduced because of evil). And this is J. R. Lucas's plan of escape from so-called "theological" determinism; telling us he is an Anglican, he warns us that his views on this matter "are contrary to the formularies both of Rome and of Geneva", and he resolutely declares that

> fallible foreknowledge is enough to enable God not to live only from day to day, but to foresee the likely course of events and to take such actions, consistent with human freedom, as will work out for the best in the context of those decisions men are likely to take.

—plainly, God's active benevolence must be retained.

As his treatment of theological determinism in *The Freedom of the Will* illustrates, Mr Lucas is unshakable, even at considerable costs, in upholding his thesis that man is free. His method of demonstration is primarily negative: he criticizes varieties of determinism—of fatalism, and of theological, psychological, and above all physical determinism—and argues to the conclusion of man's freedom from the untenability of those varieties: it is a reductio ad absurdum procedure. He attaches special importance to two arguments against determinism: one is the long-used objection that the determinist himself presupposes freedom in the very act of his choosing or attempting to justify determinism: "Only a free agent can be a rational one."

The presentation and exploitation of the other argument is the distinctive purpose of *The Freedom of the Will*. Putting aside the technicalities involved, the gist and direction of this argument is roughly this: according to a theorem of Goedel's, no formal system can consistently assert its own consistency; rational agents can properly assent their own consistency; so rational agents do not instantiate formal systems; if physical determinism were true, then *all* human beings would instantiate formal systems; therefore, human beings as rational agents are free. "It is both necessary for a rational self-conscious agent to be consistent and possible for him to say that he is, and therefore he cannot be completely explained in physical terms."

The outcome of Mr. Lucas's well-organized, lively, and agreeably written book remains doubtful for various reasons. Three of them may be mentioned here. First, he has not given a positive account of what "the freedom of the will" is, for him to have satisfactorily shown that his idea of freedom will serve the postulated needs of moral responsibility; *who*, under what conditions, is free and who is not (are children, the insane, those making snap decisions, &c., always free, never, or only sometimes?) are questions he does not discuss. Secondly, following on that point, he is insufficiently painstaking in the elucidation and coordination of the component ideas used in his analyses and reasonings; for example, "person", "mind", "agent", "rational", "will", "free", "necessary", "possible", "we" occur repeatedly in his text with as much vagueness as in ordinary conversation; so whether someone, under certain conditions, is "a rational self-conscious agent" or not is left thoroughly obscure.

Thirdly, Mr. Lucas maintains that "it is rational for a rational agent to believe in his own rationality, and hence in his own consistency". Without denying the canonical force of consistency, one may suggest that in fact most people are more or less muddled in their thoughts and the development of their thinking about some issues, that this muddle leads them into a measure of inconsistency, and that being thus muddled is not just an easily removable perturbation of human mentality but possibly a deep and ineradicable feature of it. Rather than "to believe . . . in his own consistency", it would be more "rational", on the evidence, to recognize the likelihood of one's being inconsistent. A fuller and more subtle account of rationality, and of its relations to consistency, than Mr. Lucas's is needed; in so far as the hypothesis of people's muddle and inconsistency (doubtless owing to their not being omniscient and all-comprehending) is correct, it renders the conclusion of his "Goedelian argument" inapplicable to them—or is he content for freedom and responsibility, on whose conjunction he is insistent, to be the possession of (possibly non-existent) Lucasian Man?

Mr. Lucas's *The Concept of Probability* is a useful short treatise on the philosophical and logical foundations of probability theory. He begins with the use of probability words in ordinary language to express guarded warrant:

> Thus we use the words "probable", "probably" and the phrases "I think", "in my opinion", *etc.*, to give a tentative judgment. There is some reason, but not conclusive reason, for what we opine; but, *although not equally*, there is some counter-reason, which weighs the other way. It is a *dialectical* concept. There has been some debate—although usually an internal one—about what answer to give.

He silently assumes that voicing improbabilities presents no points of special interest. That probability statements may be comparable with one another in terms of inequality or equality of their guardedness is emphasized: it is only because there are "arguments both for and against a conclusion" and the arguments for are stronger than those against that the guarded assertion can be made at all. Further, it often—not always—makes sense to go on from qualitative comparisons of strength to consider quantitative measures of them, which would allow much more precise comparisons to be formulated. The substance of the book is on topics relating to the mathematicization of probabilities, together with two final chapters on probabilities in biology and in physics. A reader might not find cogent Mr. Lucas's efforts to justify his preferred approaches and his objections to alternative views; but he should find them to be helpfully challenging none the less.

In contrast with *The Concept of Probability*, which considers probability judgments without dwelling at all on questions of induction, L. Jonathan Cohen's *The Implications of Induction* focuses on the logic of inductive reasoning and evaluation. This is an original and substantial work that makes a major contribution to its subject, both by its positive novelties and by its far-reaching critique of such probabilistic treatments of induction as Carnap's. The central theme of the book is that empirical support (distinguished from acceptability) of a universal hypothesis, where such support takes account of variety of circumstance (distinguished ... mere enumeration of case... satisfactorily analysed and ... ally articulated only in way... not match the contents of a... of probabilities, ways that ... pursued constructively ... Among the particular merits ... for this theory are that it ... paradoxes of Hempel and of ... man: that it has an appr... wide applicability, whereas ... of inductive reasoning are ... in respect not only of the ... but also of other fields, su... juridical process; and that ... forms with the fact that ... sometimes prefer to trea... hypotheses as being subject ... ification, rather than outrig... tion, in the face of adverse e...

Mr. Cohen's book has a ... woven texture of argume... about its logical issues in its ... chapters; the seventh, final ... lists, in a formalized syst... relevant parts of the ar... established in the precedin... ters. Although it is primarily ... logically minded, there are th... tions of the text that will be c... hensible and profitable read... the general philosopher: the ... duction and the first secti... Chapter One which summari... author's programme; the hi... excursus in Chapter Four whi... his intentions in the persp... frame of the earlier develop... the philosophy and logic of ... tion; and the discussion in C... Six on the justifiability of ind... where deduction and inducti... compared.

What makes us good?

MARIA OSSOWSKA:
Social Determinants of Moral Ideas
190pp. Routledge and Kegan Paul. £2.

CHARLES FRIED:
An Anatomy of Values
265pp. Harvard University Press. London: Oxford University Press, £5.25.

Any work by Maria Ossowska deserves to be welcomed with enthusiasm and read with care. Professor Ossowska is a leading Polish philosopher who has been teaching for nearly fifty years at the University of Warsaw. She has written, among other things, on moral psychology, morality as a science, and on the British Moralists of the eighteenth century. During the war she helped to organize the underground university, and kept a stream of academic thought and conversation flowing in the most desperate circumstances.

Social Determinants of Moral Ideas is the first of her major works to be published in a language other than Polish. It will be, for many, an introduction to an impressive and indeed heroic philosopher. The book is divided into four chapters. In the first, Professor Ossowska discusses different theories of ethics. She distinguishes between normative and descriptive ethics, and places her own book in the latter category, in the sub-category of the sociology of moral life.

The second chapter constitutes the main body of the book. In it moral phenomena, such as concepts of duty, virtue, obligation and so on are considered as variables dependent upon a whole number of different factors, personal, political, geographical or social. There are many fascinating suggestions in this chapter. Particularly to be noticed is her discussion of the concept of role in morality. The trouble is, of course, that one longs for more concrete evidence to support the suggestions thrown out with such brilliance. There seems here to be an example of a very real difficulty for sociology. How is one to write it? What style can satisfy the need for wide and sweeping statements which connect one phenomenon with another; perhaps paradoxically, which at the same time can begin to offer evidence in support of the theories? Since the evidence in question must be largely statistical in form, there seems to be a problem which historians do not have to face in nearly so acute a form. Arguments are readable, but statistics are not.

The third chapter is particularly concerned with theories about the origins and the universality, or otherwise, of morality. The last chapter gives a descriptive account of two different kinds of morality, each determined by class factors: nobility morality and bourgeois morality. Acuteness of vision and sharpness of intelligence are obvious even in so highly compressed a treatment of the subject as we have in this chapter.

There are all kinds of difficulties inherent in the project of treating morality itself, or the ethical theories which deal with morality, from a sociological standpoint. The great merit of Professor Ossowska's book is that she knows exactly what she is doing. She does not wander aimlessly from theory to meta-theory and back again. We feel that, if only there were time, she would justify every step of her argument. Even as it is, we are led on from one point to another most willingly; and in the expectation that there will be some insight on every page.

Charles Fried has written an ambitious and fascinating book, which shows imagination and great, sometimes daunting, intelligence. He has elaborated a theory of values in relation to people's actual choices of how to live. Within this scheme there are discussions of the concepts of justice and fairness, the value to be attached to privacy, the duties people may have to share their talents, their wealth and even their blood and kidneys with those less well-endowed, and the effect upon our values of the knowledge that we must die. These are only a few of the topics discussed.

Professor Fried's main thesis is that people adopt as ends a number of different actions, feelings, thoughts and perceptions, which they value for their own sakes. Besides these various different ends, they have a Rational Life Pl... "Principle of Principles" ... they place these ends ... Running through both the ... individual ends and the ratio... plan is the desire for rationa... once. The rational life pl... not, of course, be co... adopted or adhered to. H... the system which an outs... server could detect in the ... another, the system or co... which makes his life intel... from the outside. It is imm... how the priorities are deter... within the life plan. There mi... biological or geographical cause... the preference of one thing ... another. But man is a ra... animal, and Professor Fried ... that this *means* that he must ... such a plan.

Closely connected with the ide... the life plan is the notion that ... of the values most jealously gua... by everyone is that of some de... of control over one's person, ... environment and one's tastes. ... only way that such control ca... ensured is by a legal entitlement ... it being granted. Therefore the ... of law in society is not so mu... bring about a separately iden... good for society, as to be itself ... the goods which it also help... bring about.

One of the most interesting ... elaborate parts of the book is ... which the concept of the "... Budget" is expounded. The ... budget is an essential element ... ordering of ends within the life ... person. A man establishes ... plan the magnitude of the ... which he will accept on behalf ... his different ends, at different ... of his life. Related to this is ... social and legal question of ... much risk a man ought to ... on others.

The connexion between all ... concepts and the general concept ... morality is shown to be this: that ... man may (or may not) choose ... moral, and if he does, then ... choosing to adopt a certain ... ends ordered in a certain ... namely, a rational way. The ... that this is the uniquely rational ... is admirable, but not, perhaps ... ceptible of proof.

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nder the eschatological umbrella

DRICH GOGARTEN:
The Crisis
ted by R. A. Wilson.
S.C.M. Press. £3.

ART PANNENBERG:
Questions in Theology
1
ted by G. H. Kehm.
S.C.M. Press. £2.75.

... the early leaders in the ... al movement which later ... known on the continent as ... odoxy, the names of Karl ... Emil Brunner, and Rudolf ... ion are familiar enough to ... -speaking readers. But that ... edrich Gogarten is not well ... ere, save among the few who ... eir German theology in the ... tongue. Gogarten's many ... ave not been translated into ... except for one or two slight ... of writing—and this is odd ... was, up to his death in 1967, ... usly influential in his own ... and perhaps the outstanding ... t of that radical historicizing ... stian faith which in more ... years has characterized so ... erman theology. Fortunately, ... major work, published in ... in 1966 when he was eighty, ... w been made available in an ... t translation.

... the Crisis, so thorough and ... in its discussion, gives an ... into the thinking which is ... almost all the contemporary ... movement in theology. It is ... ing that Gogarten, despite his ... support of the neo-orthodox ... n, developed his theology ... lly in a rather different direc... e was responsible for a good ... the talk about secularization; ... er book of his was almost the ... analyse this phenomenon and ... rm its Christian significance. ... hing of that is reflected in the present volume, though its main theme is different.

What we have here is a very thorough treatment, on the basis of a radical biblical exegesis, of two basic Christian questions. The first is the proclamation of God's kingdom and will in the man Jesus, with the corollary of the New Testament presentation of his acts. The second is the inescapable question; Who is Christ for men in the twentieth century? For Gogarten, *Jesus* and the *Christ* are united in the way in which Jesus "experienced God's action in him in the fate that overtook him and the destiny he encountered in it". His response to that fate and destiny, in faith and obedience, affirmed in word and performed in deed establishes him as the Christ—and in him "God revealed himself in his action in man", thus making this the event that "affected not only his life but thereby affected the salvation of the world and of those who live in it". In other words, we have in Gogarten a christology which focuses on the unity of the act of God and the response of man, "to a degree that can scarcely have occurred in anyone else".

For Gogarten this implies that the traditional christologies of nature and substance will no longer serve us; and in a final postcript he tries to show, like a good Lutheran, that much of what he is urging is anticipated in Martin Luther himself. Apart from that (perhaps not entirely successful) effort, the book is a massive study of the New Testament material about Jesus and faith in him, the centrality of historical categories for interpretation, and the perennial Christian conviction that something decisive has happened in the event of Jesus Christ.

Wolfhart Pannenberg is of course much better known in this country, thanks to the recent publication of a translation of his *Jesus—God and Man*. Pannenberg is much more difficult to read than Gogarten. The translator includes a preface on present German terminology and Pannenberg's own peculiar use of words, which helps a little, but not all that much.

In *Basic Questions in Theology* we again have an insistence on "the theological importance of history for the understanding of faith, for hermeneutic, and for the concepts of reason and truth". But with Pannenberg it is eschatology, "the end-time," in its future reference, which is basic to the whole enterprise of Christian belief. "The eschatological function of Jesus as the anticipation of God's future" gives us the "key" to everything specifically Christian. The author discusses biblical interpretation, the relation of the "redemptive event" to history, the meaning of dogma, and much else. Everything "remains under the eschatological proviso, the sign of the 'not yet', which characterizes all Christian life and thought".

Despite the strongly Lutheran strain in Gogarten, one can understand his historical interest and his analysis of the abiding emphasis on the "Christ-event" in Christian faith. With Pannenberg, despite his brilliance and his thoroughness, one wonders if the futuristic theology he defends can stand without equal stress on what God *has* done, as well as what God *is* doing and *will* do. And one may feel that nature, the hard world of stuff, does not get much attention from either of these theologians, nor indeed from most recent German theology.

The heart at school

JOHN WILSON:
Education in Religion and the Emotions
268pp. Heinemann. £2.25.

John Wilson describes the findings of the Farmington Trust, which has sponsored this study, and sets them in the wider context of philosophical, psychological, and sociological inquiry.

Mr. Wilson argues that the purpose of religious education should not be the inculcation of any specific set of beliefs but rather to help the child develop his sense of awe and wonder, even of worship, at the same time assisting him to be "reasonable" or self-critical in his experience. There is, he suggests, all the difference in the world between formal adherence to credal formulas, or acceptance of some set of beliefs, and a vitally experienced religious concern in which awe, worship, and reverence are central. That is to say, these broadly emotional responses come first; *then* "we have to get them [those whom we teach] to examine the objects of their worship" and see if they are "worthy" of such awe, worship, and reverence.

Mr. Wilson believes that it is today not only impossible but actually mistaken to attempt to indoctrinate the young in a given religious tradition, but that it is both possible and right to seek to develop the native response of awe or worship. One of the difficulties in religious instruction is that often enough the doctrinal (and moral) material is presented to those who have no capacity to understand and appreciate—one might say that such material makes no sense because it touches no living point in the student. On the other hand, whatever specific material is studied must be seen as appealing to, making sense of, and giving significance to the often hidden (but none the less real) human desire to adore and venerate.

This is not to suggest that Mr. Wilson is indifferent to the formal religious structure. He is very much concerned with it, but is insistent that it must take its proper place in the process of training. He is critical of the way in which this structure has been, and sometimes still is, taught in a "dogmatic" way, so that it is implied that without acceptance of this or that specific historical assertion (the virgin birth is an example) or doctrinal affirmation not to mention moral teaching, there is no possibility of a genuinely religious response from the young person.

The second half of the book is given to an examination of what he styles the "taxonomy" of belief, emotion, and moral judgment, along with a study of methods of teaching and practical suggestions for teachers. He makes a case for general religious instruction in schools, understood as essentially "the education of the emotions". When religion is interpreted in Mr. Wilson's broad sense it would surely be wrong to fail to include it in the curriculum. From awakening of religious feeling, coupled with the learning of a critical attitude to whatever beliefs are proposed elsewhere and otherwise, it is then possible to make available the specific beliefs and moral teaching of one tradition or faith. The young person will be prepared to look at it, attempt to understand it, and either accept it or reject it.

ecapit-lations

CUS JASPERT,
RNER BERRY,
JOHNSON:
Encyclopaedia of Type Faces
Blandford Press. £6.

First edition was published twenty years ago. "An index ... derate size and not immoderate (£2 2s.), under the editorship ... cognized authorities, and quite ... printed, even though the paper ... hard for some of the book. It would be better if historical ... les of such types as Basker- ... Bodoni, Didot, etc., could be ... alongside the modern re- ... (*TLS*, October 30, 1953). By ... me of the second edition, for Mr. Jaspert joined the two ... editors, the book had be- ... "the standard international ... of western type faces in ... service" (*TLS*, June 20, ...

About 400 fresh specimens have ... added, the page size being now ... sed, and each face keyed to the ... Standard classification. ... the newcomers are various ... veries of the Art Nouveau ... (oddly) termed "Victorian"), ... as Peter Behrens's slightly gothi- ... Roman; three or four computer ... ook-computer faces; some film- ... es such as the Linofilm scripts ... o Ronde and Snell Round-hand; and a wealth of new but more or less conventional romans, sans-serifs (now called lineales), and scripts. Typewriter types are excluded, historical examples still generally lacking.

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FRANK JELLINEK:
The Paris Commune of 1871
453pp. Gollancz. £3.

First published thirty-four years ago, and well known as a Left Book Club selection. "This exhaustive account of the Paris Commune, in all its tragic, farcical and tragical-farcical detail, is interesting not only as a valuable contribution to French social history, but as an attempt to estimate the importance of this horrible episode in its relation to the social revolutionary movement as a whole" (*TLS*, March 13, 1937).

❦ "Except for a brief additional bibliography and the correction of a few obvious errors, the book is reprinted as it was written", says the author about this new edition, published for the centenary of the Commune (an American reprint already appeared in 1965). A few obvious errors have still crept through, but the book remains as vivid and readable as ever. Mr. Jellinek's new introduction strengthens the Marxist bias, insisting that the continuing importance of the Commune is "almost entirely due" to Marx's address, *The Civil War in France*, and emphasizing the proletarian and socialist side of the Commune's character and work.

EDGAR MORIN:
Plodémet
Translated by A. M. Sheridan-Smith.
263pp. Allen Lane The Penguin Press. £3.15.

French title: *Commune en France: La métamorphose de Plodémet*. Plodémet is actually the Breton *bourg* of Plozévet, chosen for an exercise in multi-disciplinary research by social scientists early in the 1960s. The book itself is the "work of a belletrist turned sociologist" and is concerned with the radical changes which took place in Plodémet in the 1950s as the enforced modernization of France began to affect it. "A remarkable study by a sensitive observer/participant", *Plodémet* is "brilliantly written, often fascinating in content" (*TLS*, April 4, 1968).

❦ M. Morin has provided a foreword for this English edition, but it was written in August, 1968, and barely touches on the changes in the *bourg* since his research there ended. The translation reads smoothly.

MAX STIRNER:
The Ego and His Own
Edited by John Carroll.
266pp. Cape. £2.95.

Der Einzige und sein Eigenthum by "Max Stirner" (the pseudonym of Johann Caspar Schmidt) was first published in 1845; the most recent and scholarly of many subsequent German editions appeared in 1968. "Stirner's simple, stupendous achievement is to make selfishness into a kind of religion. . . . All acts, Stirner argues, are selfish. . . . The egoism he demands is unashamed, open, conscious egoism. . . . Cooperation, however, is not only possible but commendable, since in cooperating for common ends each individual is using the others for his own ends" (*TLS*, December 12, 1968).

❦ The editor admits that "the case for including Stirner in the 'roots of the Right' is not watertight", since "Stirner is one of the men who defy political classification", but he points out that *The Ego and His Own* has right-wing as well as left-wing implications and has in fact inspired fascists as well as anarchists. Steven T. Byington's translation was first published in 1907 and again in 1912 (and was noted in the *TLS* on July 19, 1907, and April 11, 1912), and this selection reproduces about half of it, as well as a few passages from Stirner's shorter writings, with some alterations and occasional footnotes. Dr. Carroll contributes an introduction which is useful but not entirely reliable.

Who collaborated with Rudyard Kipling in the writing of "Echoes"? Q. Who won the 1922 Pulitzer Prize for Drama? Q. What was Oscar Wilde's Parisian pseudonym? Q. Who edited the first complete edition of the letters of Charles Lamb? Q. When did Evelyn Waugh's "Remote People" appear in America and under what title?

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The worldly wealth of the Roman Church

CORRADO PALLENBERG:
Vatican Finances
184pp. Peter Owen. £2.75.

Vatican finances are table talk in Italy. Commonly they are supposed to be enormous, and the idea of their immensity is not decreased by the secrecy and sinuosity with which they are clouded. It is interesting to note that the subject of Vatican power in Italy, whether financial or political, was never mentioned publicly in the debates of the Second Vatican Council. Yet the political and financial power of the Vatican inside Italy seems to a lay observer greater in the reign of Pope Paul VI than it was before 1870 in the reign of Pius IX.

Mr Pallenberg is a journalist born in Rome who has been correspondent there for successive English newspapers. He, like others before him, is unable to provide a final answer. But he has examined hints and casual statements from Italy and other world financial centres and put them together as no one else has done so far. He is sympathetic about Vatican commitments, yet we are left with the impression that we are dealing with a very considerable financial power.

Much of the ground that Mr. Pallenberg covers is already well known in Italy. An example is the Law of Guarantees which gave financial compensation to Pius IX for the annexation of the Patrimony of St. Peter—funds which the Popes, "prisoners in the Vatican", refused to touch. Another is the Treaty and concordat of the Lateran, signed by Mussolini and Cardinal Gasparri in 1929: Article I paid over 750,000 lire to the Papacy and Consolidated 5 per cent State Bonds for the nominal value of one billion lire, and Article II accepted this sum as financial compensation for the annexation of the Patrimony of St. Peter in 1870. This—apart from "Peter's Pence", mainly from the United States—was in 1929 the living of the Vatican. In addition, from then on, the Roman Catholic Church in Italy (as distinct from the sovereign Vatican State) became what in England we would call "Established".

Mr. Pallenberg suggests that the Vatican controls five banks, four investment companies, Finsidor (the steel corporation), three property companies, three building companies, two flour and spaghetti companies, and a number of others. He believes there is a tendency to spread investments with a far-sighted preference for telephones, buses, shops, offices and hotels (such as the Hilton hotel in Rome), on the grounds that a consumer society is likely to go on wanting similar amenities.

Outside Italy the Vatican appears to be in close touch with Rothschilds, the Crédit Suisse (Geneva), Hambros (London), the Chase Manhattan Bank, the Morgan Bank and the Bankers' Trust Company (New York). Readers may not know how this great financial empire has expanded and they cannot be enlightened very far. They will, however, remember that the Vatican is unencumbered by currency controls, and they will be interested by Mr. Pallenberg's suggestion that the Apostolic credit is so high that the Vatican City's own banks can buy and sell on Wall Street directly by telephone to New York. As for decentralization, Mgr. Caprio, secretary of the Patrimony of the Apostolic See, declared to the American journalist, Paul Horne:

> Controlling interest in a company is no longer necessary. Modern stock markets have made it possible to have investments without control of the company's management. Today our investment criteria are the following: security of principal; increase of income: and, since market ups and downs are inevitable, speculation is strictly avoided. It is not true that we are withdrawing from the Italian market. But we are shifting funds around in an effort to diversify. We do not have a specific policy to liquidate in Italy and invest abroad.

In 1968 the Italian Minister of Finance, Luigi Preti, estimated that Vatican investments in Italy amounted to 100 billion lire (one billion lire is equivalent to about £66,000). Holdings in the United States, in General Motors, Shell, Gulf Oil, General Electric, Bethlehem Steel and T.W.A., may amount to no more than £30 million.

The semi-official Vatican newspaper, *Osservatore Romano*, hotly contested Signor Preti's declaration. Here two points need to be made. One is that no one outside the secret society of Vatican banking circles knows the real answer. The other is that the *Osservatore Romano* is a committed paper which in no way reflects the exchange of views such as we are accustomed to in our pluralist societies (and Italy is a pluralist society): it represents Vatican polemics as *Pravda* represents Kremlin polemics.

A further question arises. Is the Vatican income grossly disproportionate to its expenditure? The higher clerical employees in the Vatican are no better paid than their opposite numbers in lay governments. Other employees, such as the Swiss Guards, have pay-packets not too dissimilar from the Metropolitan Police. The upkeep and preservation of the most grandiose buildings and ceremonial in the world is anything but cheap.

What happens to the rest of the money? Here we must make a clear distinction between the Holy See as a temporal (nowadays financial) power, and the Pope as head of a Church and successor of St. Peter. It is a distinction as old as the Middle Ages when European writers such as Dante, Boccaccio and Chaucer railed against the tendency of ecclesiastics to accumulate wealth and profess an undue interest in this world.

Clerical apologists sometimes say that the wealth of the Vatican is dispersed among the poor in remote mission fields. This, however, seems not so. The missions were built up by the contributions of individual Roman Catholics, especially in Europe and the United States; and, in the advanced countries, Church organizations are self-supporting. Pope Paul VI may donate an odd £10,000 to the victims of an earthquake, and the organizations centred on the Propaganda Fide in Rome have done splendid work in helping the dispossessed. But this organization is largely dependent on private lay contributions from sub-sections all over the world ... absorbs the whole V... than the Swiss Red ... that of the Canton of ...

How, then, can we rec... VI's declaration that ... must not only be poor ... seen to be poor with the ... shrewd and powerful ... operating a money-emp... the word? The question ... Mr. Pallenberg who sug... the Vatican the right ha... always know (or purpo... know) what the left hand ...

Vatican Finances sh... interesting both to agnos... Christians of various de... Mr. Pallenberg, who is no... Catholic himself, asks wh... Jesus Christ or St. Peter ... made of such a complica... of investments. Roman ... who are deeply divided ... that Paul VI and the ... bureaucrats would have d... to tackle this old questi... rial power than to tinke... Roman liturgy or allow ... hack up statues, altars a... which are a patrimony ... civilization—though usu... aims are frustrated by ... ministries of culture. Seri... gious people have never ... the bureaucracy of the ... Church—either "old" or ... for spiritual leadership, ... continue to hope for re... from little, often persec... and women called saints an... who have been vital in o... worldliness.

Admission to the archives

MARIA LUISA AMBROSINI with MARY WILLIS:
The Secret Archives of the Vatican
393pp. Eyre and Spottiswoode. £3.75.

When Pope Leo XIII opened the secret Vatican archives in 1881 historians everywhere recognized that they had been given access to vast new documentary sources. A 100-year restriction was applied, though recently the present Pope has extended the freedom of access to 1878. Certain extremely secret papers, or indecent or scandalous material, are closely guarded. But there is no concealment aimed at defending anyone from hostile criticism. The Austrian historian, Ludwig von Pastor, whose twenty-volume *History of the Popes* was written between 1908 and 1934, was the first to take advantage of Leo XIII's action. He printed the scandalous material relating to the Borgia Pope, Alexander VI, though most of that material dates from the reign of his inveterate enemy Julius II, and some of the more outrageous accusations, as of the Pope's incest with his daughter Lucrezia, have long been abandoned.

Signora Ambrosini writes for the non-specialist, but she has devoted years to research in the archives and her book, the first of its kind in English, will not only fascinate the general reader, but will help any student aspiring to use the archives. She begins by explaining the difference between the Vatican archives and library. The first are the working papers of the Roman Curia—correspondence relating to the diplomacy of the Holy See. The library is more a collection of individual works, either in print or in manuscript. Sometimes the two overlap, or documents have been transferred from the archives to the library for no apparent reason.

Signora Ambrosini describes the procedure to be followed before permission to use the archives can be obtained. The student, unless a scholar of established reputation, must, in addition to producing references, have a preliminary interview with the Prefect. This is not only to exclude sensational writers who merely wish to exploit scandalous material, but also to help the officials find the documents required. About 200 permits a year are granted.

The author gives abundant proof of the wide scope of the material in question. The earliest date from the age of St. Benedict. In view of the controversy, following the Second Vatican Council, about the replacement of Latin in the Roman liturgy by the vernacular, it is interesting to find this anticipated in the ninth century by SS. Cyril and Methodius, who successfully preached the gospel and taught the liturgy among the Slavs of Moravia in Slavonic. They were mildly reproved by the Pope, but they went to see him and the archives contain the original text of his approval of their innovation.

The archives are of value to historians not only of the church and the Papacy, but also of art, science, medicine, music, philosophy, exploration and geographical discovery. Here, for instance, are the receipts Michelangelo and Raphael gave to the Pope for his payments to them. Here, too, is Columbus's letter to the King of Spain describing his finding of "islands in the western sea, rich in gold". A copy of this letter to the Pope asking him juridical recognition to ... possessions. There is mu... Queen Christina of Swed... used by her many biograph... worth reading, especially t... rate reception given her on... to and arrival in Rome.

The trials of Galileo, Sa... and Giordano Bruno are fu... mented, and the papers relat... trial and execution of the la... were not revealed until 19... the Prefect Cardinal Merca... them in the personal files o... and transferred them to the ... To anyone whose interest h... aroused by the recent canoniz... forty English martyrs, the ... account of the whole modern ... dure may be recommended. ... are some 4,500 processes le... ished, including that of Mary ... of Scots.

The cataloguing of this ... collection is still far from co... but new methods may be ... speed it up if they can be affo...

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Sur le pontife . . .

YVES RENOUARD:
The Avignon Papacy 1305-1403
Translated by Denis Bethell.
157pp. Faber and Faber. £2.75.

That a very short book should now be translated by a university teacher of history "anxious to give pupils who do not read French the benefit of what Renouard wrote" is a sad sign of the linguistic times, but Mr. Bethell's assessment of the situation is probably accurate. This work originally appeared in the "Que sais-je?" series in 1954. In some respects the compression achieved in it has disadvantages as compared with the fuller treatment given to the same subject in the late Canon Mollat's *Les Papes d'Avignon*, which appeared in English in 1963. This latter book is more illuminating about relations between the Papacy and the Empire and the French monarchy (the rather humiliating position of Clement V vis-à-vis Philip IV is played down by Yves Renouard), and on the way of life of the Cardinals. M. Re... emphasis on the importance o... munications is excellent and o... ing, as is his treatment of ... administration. Much of ... Mollat's narrative was e... although the weakness of tre... adequately the story of the ris... French element in the pap... during the half-century prece... Avignon period is common to ... authors.

This is a most readable w... its appearance in English is ... to be welcomed. The translat... been well done and the ... adds, most usefully, maps, ... Popes and an additional bibli... which includes a ten-page "R... List of Works in English ... Avignon papacy and relate... The additional bibliograph... sources might well have inclu... first volume (edited by Gle... Mollat) of *L'Administratio... de l'Eglise au XIVe siècle ... spondance des Légats et ... Généraux*.

...he journalism and letters of "red Joseph"

...ROTH:
...Tag
...te politische Arbeiten
...1927.
...DM 12.
...11-1939
... Hermann Kesten.
...DM 48.
... Kiepenheuer und Witsch.
...UCHOLSKY:
...eine Katholikin 1929-1931
...mburg: Rowohlt. DM 6.80.

...gaps left when in 1956 the ... Joseph Roth were first ...d, perhaps none was more ...nt than that now filled by ...*e Tag*, a selection from the ...ge of topical articles and ...hich earned Roth a name as ...man and which for the most ...e long been either disregard...eld, as it were, in reserve. ...ements which appeared a ...s ago in the form of works ...odily labelled "literature" ..., *Der stumme Prophet* and ...*nnenetz*—were of course ...come: the former, a thin...ce of biographical fiction ... late 1920s, had never been ...d in full; and the latter, ...first novel, had been tucked ... back numbers of Vienna's ...*eitung* of 1923. Neverthe...ther book was destined to ...e author's principal present...putation, a reputation as a ...ller: for us such he was still ... his way during those early ...nd not until *Hiob* (1930) and ...*kymarsch* (1932) does he ...really to have found it. As ...alist, however, he was—if ...n the light of *Der Neue Tag* ...ural. And at one stage his ...was evidently far more radi...d aggressive than many who ...o know him realize.

...ends to be viewed as a ...-novelist who evoked with ...ual power the atmosphere of ... and regretted past: a writer ... social conscience, certainly, ...ose rebelliousness, as re...n the stories with which he ... was little more than an ...guished prelude to the con...m, the hankering after the Austria-Hungary of pre-1914, which distinguishes his most celebrated work. The first and larger half of *Der Neue Tag* (the title derives from one of the left-wing papers for which Roth wrote) now adds perspective by showing the early rebel at his best. Written in and about the Vienna of 1919-20 and the Berlin of 1921 to 1924, commonly signed "Josephus" and occasionally (in the S.P.D.'s *Vorwärts*) "Der rote Joseph", these articles have dated remarkably little in essence, if "essence" means the writer's sentiments, the way in which they are expressed, and what lies behind the deplorable realities to which they were a response. (Inadequate and imprecise information about the realities themselves is given in notes at the end of the volume—e.g. "Landauer, writer" did not simply "lose his life" in 1919: he was taken to Stadelheim prison and murdered by his counter-revolutionary captors; and his name was Gustav not Kurt.)

The sentiments are those of a man sickened by the horrors of war and of its aftermath, and appalled at the thought that, unless the system which created the horrors is scrapped, peace and justice may never triumph, the new day might never come. What did eventually come was Hitler; and Roth was one of those who saw him coming, and said so. By 1922 right-wing nationalism was already making its mark ("no genuine nationalist can quit a public lavatory without leaving a swastika behind him"); and by 1924, if not before, it was recognized as the mark of Cain, as a sign pointing to the destruction of the Republic "in a few years' time". Contributors to the nation's progress from bad to worse included passive pacifists, reactionary students, chauvinistic professors, and those many men of letters who (unlike Ernst Toller, say, or Heinrich Mann) held aloof from matters of public concern, "who are so preoccupied with posterity that they are [at least partly] to blame for the ruining of the world around them". This is sombre stuff, then, for the most part; and yet so presented that—except maybe for those whom the caps still fit—much of it is still a joy to read. The young Roth proclaims his hatred of the capitalist establishment and its accessaries the rich, the generals, the clergy, the arms manufacturers, the war correspondents—in a voice at times no less strident than those raised much more recently in Germany, against an analogous establishment, by far older men. But unlike, for instance, Hochhuth, Roth generally manages to convey his message not only with passion but also with elegance, brevity, and—yes—wit. He was no Karl Kraus, but he had at least some of the makings of a Tucholsky; and as a hard-hitting satirical journalist, Tucholsky was superb if not supreme.

The second half of *Der Neue Tag*, Roth on Russia, represents a further little-known stage in the writer's career and one which any study of his subsequent novels, with their Russian background, will now need to take into account. Even if viewed in isolation, however, the articles in question, a series of seventeen all told, repay study. Commissioned by the *Frankfurter Zeitung*, they are the precipitate of a visit to the Soviet Union in 1926 during which Roth reluctantly concluded, in so many words, that although the revolution and its executors had unquestionably achieved great things, living at close quarters with the overall result was not to his taste. It is doubtful whether he thought it ever would be—and, for that matter, whether meanwhile he would ever have thought it to be. The long list of observed shortcomings, though some of them are seen as inevitable, amounts to an indictment: the emergence of a new and rapacious bourgeoisie, the trivialization of relations between the sexes, the indoctrination of the young with a falsified view of reality, the question-begging worship of statistics ("30 per cent of our university students are from the proletariat"—yes, but are they equipped to profit from their studies?)—these and the general drabness of the everyday Soviet scene are among the factors which made Roth opt for Europe, in spite of his reiterated abhorrence of political and social conditions there and in spite of a belief that in the new Russia antisemitism—of which he himself was a victim—was soon to be a thing of the past.

Europe, for Roth, was the Catholic Continent; and much of his adult life, indeed virtually all of it from 1933 onwards, was spent in France, mostly in Paris and mostly if the correspondence now published in *Briefe 1911-1939* is any guide—in discomfort or distress. (England—that is, London, where his patient friend and benefactor Stefan Zweig had settled in 1934—was no alternative: "I hate all that two-faced gentlemanliness, all the Protestant gas and gaiters . . . I couldn't work there.") When the story of his work-and-worry-ridden career comes to be told in detail, this rich selection of largely unknown letters (about 500 by Roth, 184 of them to Zweig, with some 60 *to* Roth, mostly from Zweig) should prove extremely valuable, although there is no telling just how representative a sample it really is. Roth may, it seems, have written as many as 5,000 letters of one kind or another; and of the relatively few which have come to light, Hermann Kesten has—for the usual reasons—omitted "some" and cut others. Moreover we have the editor's word for it—and he knew his subject well—that although Roth was a completely honest correspondent, his was an adaptable honesty, adaptable both to the mood of the moment and to the foibles of his addressees. In other words, he was impulsive and artful.

After reading *Briefe 1911-1939* one is nevertheless left with the impression that impulse generally carried the day; and one is satisfied that to dodge the graver difficulties of the 1930s—well over half of these letters were written after 1932—called for arts and craft of a different order altogether from that discernible behind the occasional disingenuousness of this basically forthright man of letters. Basically intemperate and improvident, too, Roth "arrived" comparatively late and was almost immediately cut off from the bulk of his potential readership. Unwilling or unable to turn his hand to anything else, he continued to write for all he was worth, and that was less, as things turned out, than he needed to survive. In the present context the bluntness of his opposition, by the time he died, to the bigger and bolder aspirations of *Der Neue Tag* is probably the most remarkable single feature of this correspondence: the figures and views with which "Der rote Joseph" could clearly be associated had become—for reasons which are far from clear—the object of scorn and anger. One such figure is Carl v. Ossietzky ("[at times] I am *not* sorry that, for example, Ossietzky is in a concentration camp. What a lot of damage he'd do if he were at large!"); another is Tucholsky. A full analysis of this change of heart—Roth remained a fervent anti-Nazi—might take more space than it is worth; a partial explanation could be seen to lie in Roth's Catholicism—and between the lines of Tucholsky's *Briefe an eine Katholikin*.

The keynote of these twenty-seven hitherto unpublished letters, written between 1929 and 1931, is anticlericalism. Stung by the accusation—in a Roman Catholic journal—that his work betrayed "a frightening lack of respect for other people's convictions", Tucholsky began a correspondence with his young accuser, Marierose Fuchs, which developed into an apparently very cordial relationship. Tucholsky's quarrel, as he repeatedly points out, was with the church as a political institution—as an instrument of oppression, as purveyor of opium to the people—rather than with the beliefs of its members, although clearly he did not think much of these either. *Briefe an eine Katholikin* contains no surprises: it is a footnote for Tucholsky's fans, a reminder of attitudes and qualities better illustrated elsewhere. The author's comment on one of his commonly acknowledged strengths may, however, be worth recording here: He has been labouring at his desk, progress has been slow; and yet "when my work is published people say: 'Oh, *him*—you can understand every word he says! He tosses it off just like that.' A compliment—but a fourth-rate one, in Germany." Like the young Roth, Tucholsky has dated less than one might expect or hope.

...ghteenth-century book trade

...OIS FURET (Editor):
...t Société dans la France du ...siècle
...e II.
...Paris: Mouton. 38fr.

...the sequel to an earlier vol... the sociology of the book in ...nth-century France that ap... in 1965. Some of the same ...butors have returned to work ...others under the direction of ...ois Furet at the Ecole Pratique ...utes Etudes. There are two ... to this volume, the former ... as before with cultural socio...he latter tackling new problems in the field of historical semantics.

The first article (by J. Brancolini and M. T. Bouyssy) uses a manuscript at the Bibliothèque Nationale to investigate the various kinds of books for which booksellers sought and obtained official permission to reprint in the years 1778-89. This obscure document turns out to yield valuable information, particularly about the provincial reading public, for the booksellers were capitalizing on best-sellers of proven popularity. As the authors put it, "C'est par excellence le livre-marchandise". From their analyses they are able to reveal that the Enlightenment of Diderot and Voltaire has little to do with this public, for whom above all it was the religious work of devotion, not the secular writings of the *philosophes*, that counted. More interesting still, they demonstrate a regional imbalance in these provincial reprints, the North (especially Normandy and Lorraine) being far more interested than the South in general; and they point to three tentative conclusions: the educational superiority of the North; the appearance already of the two great areas of piety (the West and the East) which retain their identity to this day; and the seeming dechristianization of large parts of the Midi already revealed.

The next article, by Jean-Louis and Maria Flandrin, looks at the popularity of books in a different world, that of cultured (essentially Parisian) society, as shown in three journals of the period. Here again emerges an important distinction; cultured society, like provincial society, is not to be equated with the Enlightenment. If the declining interest in religion is evident, that does not mean a transfer of enthusiasm to the sciences or technology. The only sciences that matter are social sciences; philosophy, politics, economics. But the passionate concern is literature, and once more the results are unexpected; the boom is not in travel stories or history or even the novel, but in poetry and, above all, in the theatre.

Finally, Daniel Roche studies the relationship between the *Encyclopédie* and the provincial Academies. The results here are less striking; he discerns "important" differences between the more traditionalist Academicians and the relatively liberal Encyclopedists, but stresses that a simple antithesis would be highly misleading.

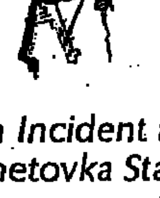
The second part is, as its authors admit, even more speculative in its approach. François Furet and Alessandro Fontana have started with the 40,000 titles of books which appeared with official permission, explicit or tacit, between 1723 and 1789. These titles, they claim, by their very mediocrity are highly instructive about the linguistic referents of the age. They have worked on two significant terms, M. Furet on "histoire", M. Fontana on "méthode". The work is highly rigorous and destined for specialists, the analyses extremely detailed. The two authors are devising a methodology for themselves as they go along, in dense virgin terrain. In broad terms, they discern the growth of historiography and of method during this period as more exact, empirical, scientific approaches: but this statement gives no impression of the immense zeal and scrupulousness which have informed this stimulating work.

All these articles are at most experimental and very limited, as their authors would readily agree. The provincial market considered in the opening article centres upon less than 15 per cent of the books officially produced, and this ignores the considerable number of clandestine works that must be added. We have only the number of titles to go on, not the copies of each edition. The regional statistics, themselves so interesting, can be deduced only approximately. The journals used in the Flandrin article suffer the defect of all journals, in being particular expressions of view. One query must suffice; may the surprising indifference to the novel not be due in part to the fact that these journals were written by men? The genre, as is well known, was much contributed to and doubtless much read by women, a detail invisible in this calculus. But to indicate such limits is not to denigrate the enterprise; quite the contrary. Each one of the articles has its solid contribution of new detail to make and adds to our understanding of the period.

The work, alas, bears the marks of haste. The printing is poorly aligned, sometimes obscured, and badly needed proper checking; the Flandrin article is a particular sinner. On the other hand, the selection of maps and diagrams with which the book is provided can only win our gratitude.

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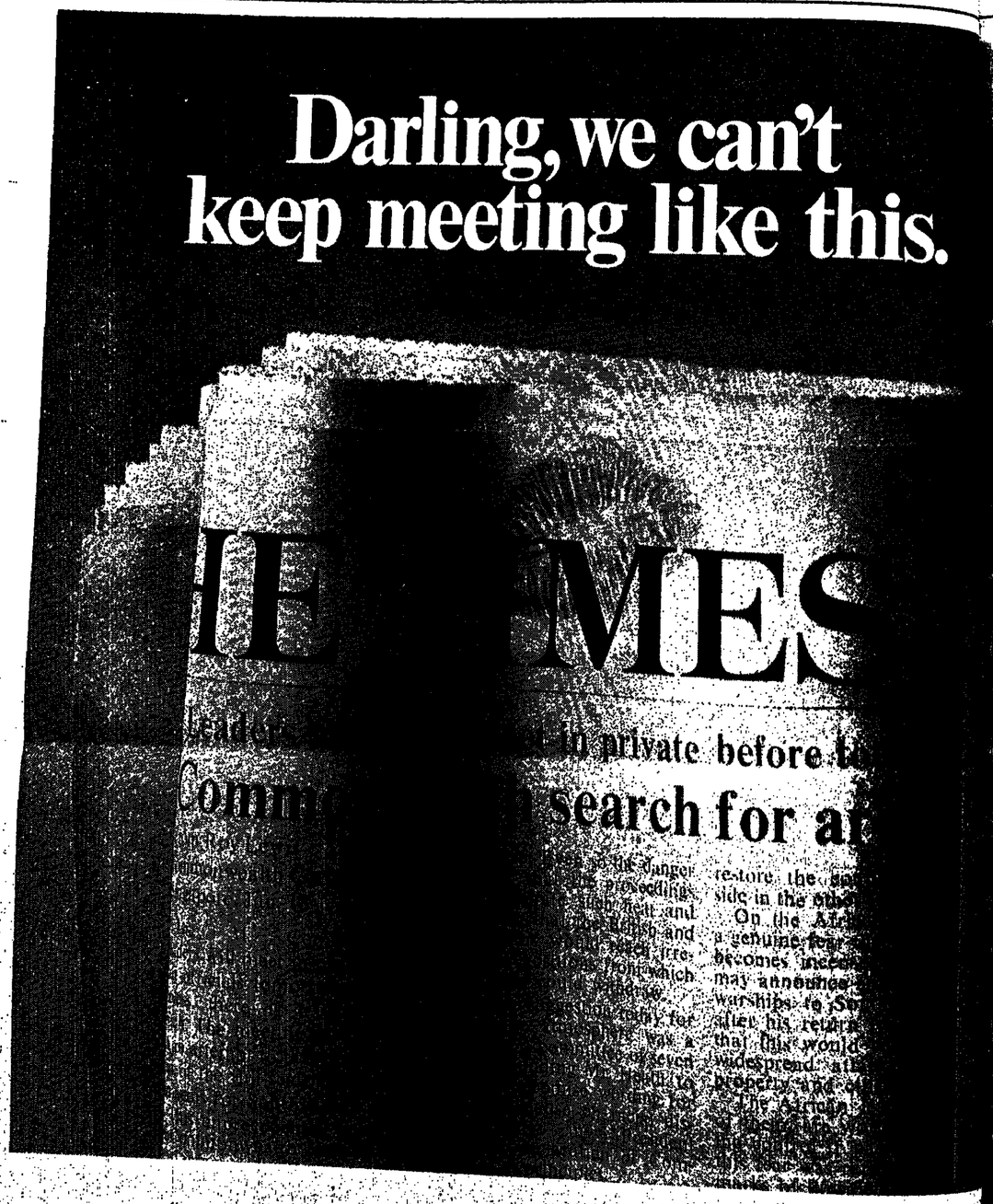
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anything of the technical aspects of clandestine activity; though he praises S.O.E., he compresses his account of its much-publicized achievements in France into less than half-a-dozen pages; he regularly emphasizes political rather than military influences, and takes for granted that all resisters had political objectives. But his book has one grand virtue: it proves that purely "military" solutions to problems of occupation are sure to fail.

One point in it, above all, is of interest in this country. British support, he reckons—rightly—was essential to the forces of western, northern and southern European resistance. Without it, they could none of them—not even the Yugoslav partisans, not even the Norwegians or the Gaullist French—have made any serious headway against their German occupiers. Yet by the end of the war the British had stretched their efforts so far, in so many directions, that they had fatally weakened themselves. The course of prudence would have been to give up fighting at the end of 1941, when the main financial reserves were already exhausted. No Englishman with a spark of spirit in him wanted to be prudent then, least of all the Prime Minister: ruin followed. For by the end of that great war, nearly four years later, we were on the edge of bankruptcy and of starvation, with huge debts abroad we have yet to repay, and no fixed overseas assets unashed except Argentine rails (which we ate in the later 1940s).

The British were too weak, in fact, to get much recompense, in political terms, for having helped the defeated nations of Europe to regain their self-respect by an effective resistance to invasion. The Attlee government was far too preoccupied with home and economic affairs to be able to display much diplomatic leadership, beyond encouraging General Marshall to push forward his plan. The Americans took over leadership—supremacy, indeed, for the few years when only they had atomic bombs; but were too inexperienced, or too naive, or just too plain dumb in European politics to cash the huge reserves of goodwill available to the two greatest western allies. Their own part in helping resistance, though it came late, was far from negligible; but they lacked the expertise to exploit it. This was greatly to the advantage of the Communists, who had already launched the myth they have ever since maintained—that all "real" resistance was communist-inspired; and have gained hand over fist in credit as a result.

M. Michel's review is analytical rather than chronological; he appends a twenty-page table of dates, in front of a useful index. Each chapter ends with an invaluable "orientation bibliographique", and the book is one that nobody interested in the history of the present century should miss.

essure on the Shah

A ENGLISH :
mpany's Last War
Collins. £2.10.

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force only a short time before the outbreak of the Sepoy Rebellion. Had they not been shown up for what they were—a virtually useless rabble—they might have exercised over Dost Mohammed—in spite of his determination to abide by his pledged word to the Indian Government—sufficient pressure to frustrate his efforts to restrain his unruly Afghan subjects from joining in the Holy War against the infidel British which some Indian Muslims were proclaiming. In those critical days of the spring and summer of 1857, it was said by many in a position to judge: "If the Punjab goes, all goes!" The attitude of Dost Mohammed was of inestimable value to the hard-pressed British. Would he—could he—have maintained this attitude unless Persian arms had been discredited and his faith in the utility of the British as allies confirmed by their success in compelling the Shah to restore Herat to him?

One of the most delightful characteristics of this book is the author's skill in painting for the reader a gallery of portraits of some of the main personalities in Persia, Afghanistan and India, drawn from contemporary sources. Many of these portraits are witty, almost libellous; all are intensely diverting. Few specialists in the period which the book covers will resist the temptation of filling in supplementary details. Take, for example the famous confrontation between the formidable Bishop Daniel Wilson and the Viceroy, Lord Canning, over the scandalous conduct of that amusing rascal, Lord Dunkellin, who was a great favourite of Lady Canning. Piquancy was lent to the encounter by the fact that Wilson, unlike most of the church dignitaries of his day, was not an aristocrat but a "cit", kin to those famous London silversmiths, the Batemans. Wilson, outraged, went to the Viceroy's House to complain about Dunkellin's flouting of the somewhat narrow conventions of Calcutta society of the day, only to be reminded sharply of where he stood, and to whom he was speaking—the Viceroy of India in his own house. So, the following Sunday, in Calcutta Cathedral, Bishop Wilson, fixing with a stony gaze the Viceroy sitting in his exalted stall, thundered from the pulpit: "My Lord, when I approached you to complain of the scandalous conduct of Lord Dunkellin, you chose to remind me that I was speaking to an English aristocrat in his own house. Today I speak to you in the House of One even greater than Your Lordship, and I say again: 'That young man must GO'." And, so he did!

It is difficult, within the limits of a review, to do justice to this book, which is as delightful as it is scholarly.

Oppression in Holland

WALTER B. MAASS :
The Netherlands at War : 1940-1945
264pp. Abelard-Schuman. £2.50.

As a factual review of events in occupied Holland this compact book can be recommended. The author, an Austrian refugee, lived under an assumed identity through that period and has checked and extended his own observations by consulting a great number of books and official records dealing with this sector of the Nazi "Westwall" front. In his preface Mr. Maass says it was his aim to compile episodes and fragments described in numerous existing books and reports into one whole account, mainly for the average American reader. He half-excuses himself for giving the

Any sober list of Nazi atrocities, however, carries that stigma—and the Dutch were quite unprepared for their ordeal, so their suffering was so much harsher. The harrowing oppression, worst of all in the northern half of the country after the failure of the Arnhem battle, went on—because of the fanaticism of German troops and police—up to the very last day of the occupation. Although the Wehrmacht surrendered with effect from May 5, 1945, sporadic fighting continued; and as late as May 7 the German police shot and killed a number of Dutchmen rejoicing on the Amsterdam Dam Square in front of the royal palace. Indeed, Mr. Maass may be right in his belief that too few people abroad know what happened in Holland during the Nazi

Army manoeuvres

Quellen zur Geschichte des Parlamentarismus und der politischen Parteien
Second Series, Volume One: **Militär und Innenpolitik im Weltkrieg 1914-1918**
Edited by Wilhelm Deist.
Volume 1: clxxiii plus 647pp.
Volume 2: pp.648-1530.
Düsseldorf: Droste. DM 180 the set.

The role of the German army and its influence on politics during the First World War are important topics, not just for an understanding of recent German history. The publication of the documents relating to the subject is of major interest to the contemporary historian, and the task has been scrupulously performed by Wilhelm Deist. This was particularly difficult on account of the destruction of the German military archives at Potsdam in the last stages of the war and the inaccessibility of much of the material in East Germany. But Dr. Deist has succeeded in filling many gaps by using the different West German archives, especially those of the navy (now at Freiburg), and the voluminous papers left by serving officers. Among these, of special interest are the papers of Lieutenant-Colonel Max Bauer, who was the *cardinal in politicis* of Ludendorff at army headquarters and exercised a pernicious influence on him, already noticed at the time. In the early 1920s he served as Ludendorff's emissary to the Austrian National Socialists. During the war Bauer was already a strong protagonist of anti-semitism and Germanic racialism; he claimed, when visiting some Berlin offices and certain streets, that he was in Jerusalem, that no Jews were to be seen in the trenches, and that Germany would perish if the Jewish influences emanating from social democracy and the liberal press were not opposed.

These two volumes also document the bitter campaign waged by the High Command against Chancellor Bethmann Hollweg, above all because he advocated a reform of the Prussian three-class franchise and some concessions to other democratic demands, if necessary even during the war. When Bethmann in June, 1917, wrote to Hindenburg that the "internal situation, although difficult, can be overcome by a united collaboration of all decisive factors", Hindenburg's marginal comment was: "a regrettably sombre view. In this we will not participate!" In the following month one of Hindenburg's subordinates reported that the intention of the army command to overthrow the Chancellor at the next opportunity remained unchanged, even if such an opportunity had to be created. In view of the central importance of these events, it seems particularly regrettable that permission was not granted by his heirs to use the Hindenburg papers—a permission which is apparently dependent upon the consent of Professor Walther Hubatsch of Bonn.

When the aim was finally achieved and Bethmann was forced to resign, the generals had not thought of a suitable successor. Several names were considered, among them the former Chancellor von Bülow and Grand Admiral von Tirpitz—even Ludendorff himself; but in the end the almost totally unknown Prussian civil servant Georg Michaelis was chosen. He was succeeded after a few months by the elderly Count Hertling, whom the King of Bavaria considered too senile even for his previous office, that of Bavarian prime minister. In this totally irresponsible fashion German politics was conducted during one of the gravest crises in German history: it was to be conducted in a very similar fashion by an offspring of the High Command, General von Schleicher, during an equally severe crisis fifteen years later.

Apart from these fundamental issues, *Militär und Innenpolitik im Weltkrieg* illuminates almost every aspect of German politics during the years 1914 to 1918: the mood of the people, which quickly deteriorated the longer the war lasted and changed from complete confidence in the High Command to growing doubts about the outcome of the war and increasing *Kriegsmüdigkeit* ("war weariness"); the measures taken or contemplated against the radical left, in particular Karl Liebknecht and the Independent Social Democrats; the great strikes of April, 1917, and January, 1918; the anti-war movements in the navy during the summer of 1917 and their connexions with the Independent Social Democrats; the food crisis of the same year; the attitudes of the political parties and of the press. Above all, there is detailed documentation on the final phase of the war, when the military situation had become hopeless, when Ludendorff was dismissed and replaced by General Groener, as well as on the naval mutiny at Kiel and the beginning of the revolutionary movement, which led to the overthrow of the monarchy on November 9, 1918. On all these and many related issues these volumes contain a mass of new and interesting information, much of it tucked away in the innumerable footnotes which provide additional details and more quotations. The work is an important addition to a most valuable series of original sources.

The British Museum is holding a centennial exhibition on "The German Siege of Paris and the Paris Commune, 1870-71" in the King's Library. It is drawn almost entirely from the Museum's own collections of all kinds of contemporary material, and will be open until May 23.

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Bardic bibliography

F. P. WILSON:

Shakespeare and the New Bibliography

Revised and Edited by Helen Gardner.

136pp. Clarendon Press: Oxford University Press. £1.75.

The late F. P. Wilson's masterly account of the impact of the new bibliography on Shakespeare studies was written for the jubilee of the Bibliographical Society in 1942 and published in *Studies in Retrospect* (1945). Sir Walter Greg and others urged him to republish it separately and in 1948 Wilson made some corrections in the text and added supplementary references. Now Dame Helen Gardner has prepared a new edition, based on the 1948 revision, but with additional notes and a short preface.

The book is not merely of historical interest, for most of what Wilson had to say has stood the test of time, in spite of the bibliographical refinements made during the past twenty-five years. The editor points out in her preface the three most important developments: the work of Dr. Alice Walker on the relation of the quartos to the First Folio, articles in *Studies in Bibliography* edited by Fredson Bowers, and Charlton Hinman's monumental study of the printing of the First Folio. All these relied to some extent on the spelling habits of compositors and their relative accuracy in reproducing copy. Professor Hinman also invented the machine which made possible the rapid comparison of the copies of the Folio in the Folger Shakespeare Library, and his new techniques enabled him to correct and supersede E. E. Willoughby's book, *The Printing of the First Folio of Shakespeare* (1932), which Wilson overpraised.

Greg was the hero of Wilson's essay, and his final paragraph was an eloquent tribute to the man who had again and again "published work which has directed the development of Elizabethan textual studies in the way they should go", the valued adviser of "a company of younger scholars at home and abroad", a reviewer who worked "for forty years without envious malignity or superstitious veneration to raise the standards of English scholarship".

If the reviews of his later years lack something of the severity of his early ones, they still expose the errors of sciolists, but with a mellowed animosity; while to be praised by him is counted praise indeed.

After nearly thirty years the eulogy hardly requires modification, though not all will agree, on the evidence of *Pastoral Poetry and Pastoral Poetry*, that a good literary critic was submerged in the great bibliographer.

Dame Helen's additional footnotes—sparse in the opening chapters, numerous in the chapters on the printing of the plays and on the copy for the quartos and Folio—provide the necessary corrections and additions to the essay. But it may be mentioned that George Duthie modified his 1949 view about the Quarto text of *King Lear* and that *The Stability of Shakespeare's Text* by Professor Honigmann may prove to be of seminal importance.

F. P. Wilson's essay is of permanent value: but, looking back, we can see that not all the hopes for the new bibliography have been fulfilled. As a result of the industry of scores of scholars devoted to bibliographical and textual matters, we know more than our grandfathers about the nature of the copy for the earliest Shakespeare texts, about the habits of compositors and about the principles which should govern emendation. Modern editions of Shakespeare are therefore, if only *marginally*, better than they were a century ago: Peter Alexander's edition, we may be sure, is slightly nearer to what Shakespeare wrote than the Globe had been. But, when all is said, even when we know that compositor C is less accurate than compositor A, or that when a Quarto served as copy for the Folio readings common to both may be wrong, the editor still has to use his judgment—his literary judgment. Bibliography may preserve him from some kinds of error, but not from all. It can show whether Q or F should be the copy text for *Troilus and Cressida* or *Othello*, but not whether *recides* is a variant spelling for *resides* or something else, nor whether *acerbe* was changed into *bitter* by Shakespeare himself or by someone less authoritative.

Bardic concordance

MARVIN SPEVACK:

A Complete and Systematic Concordance to the Works of Shakespeare

Volume IV: "A"-Hilding. 1407pp.

Volume V: Hildings-Severing. pp.1408-2841.

Volume VI: Severity-Zwagger'd. pp.2842-4342.

Hildesheim: Georg Olms. DM 148 each.

The huge Spevack Concordance, now completed, proves to be more useful than at first seemed likely. Although the price puts these volumes beyond the reach of most scholars, all good libraries will have to have them. If a choice must be made, these last three volumes are more generally useful than the first three, which consist of separate concordances for each of the plays and poems and also for each of the characters: in the concluding volumes we are given a more usual concordance with the words given in context.

There are a number of refinements. *The Two Noble Kinsmen* and scenes from *Sir Thomas More* are included. (Dr. Mary Bell's concordance of these was available only on microfilm.) The frequency and relative frequency are given for each word and there are a number of appendixes. The word-frequency index reveals that Shakespeare's favourite word is *the* and that he uses it 27,457 times. More surprisingly there are 131 columns of words he used only once. Even allowing for the fact that plurals and different tenses of the same verb are listed separately, the total is astonishing. A "Reverse Word Index" lists all Shakespeare's words in order of their final letters. This provides some evidence about Shakespearian rhymes, but it should be noted that many good rhymes are widely separated in the index (e.g., *dead* is in column 5, *bed* in column 8). There are lists of hyphenated words: *clapper-clawing* is given under *clapper* in one list and under *clawing* in the other. There is a list of homographs and, finally, a conversion table to through-line numbering, so that we can see that *Romeo and Juliet* V iii 40 corresponds to 1.2893 if the act and scene divisions are ignored.

The reliability of the concordance will have to be tested over the years in conjunction with its parent text in the Blakemore Evans edition. But, after several months of use, no significant errors have come to light.

Defoe's books

HELMUT HEIDENREICH (Editor):

The Libraries of Daniel Defoe and Phillips Farewell

209pp. Berlin: Helmut Heidenreich. DM 20.

In November, 1731, the libraries of Phillips Farewell D.D. and Daniel Defoe, both recently deceased, were sold at auction by Olive Payne, bookseller. The printed catalogue for the sale was unknown to Defoe's earliest biographers, but the survival of a copy in the British Museum was reported in 1895 by G. A. Aitken, who also gave a list of about 300 items which he thought might have belonged to Defoe. Since the British Museum copy is apparently unique, and since, as Helmut Heidenreich tells us, it is "sometimes mislaid" and might conceivably disappear altogether, he has performed a useful service in giving us a careful edition of Payne's catalogue, fully indexed, with many anonymous entries identified and with a well-informed introduction.

Which of the nearly 2,000 items listed belonged to Defoe and which to Farewell can only be matter for speculation; nor have we any means of knowing how many of Defoe's books were not included in the sale. Still, on presumptive evidence, it is unlikely that Dr. Farewell was the owner of the works of Etherege or the poems of Rochester; and similarly it is likely that the copies of Exquemelin's *Bucaniers of America*, Sir Josiah Child's *New Discourse of Trade*, and *A Description of the King's* [i.e., William III's] *Royal Palace and Gardens at Loo* belonged to Defoe. But we can never be sure. The trouble is, as Dr. Heidenreich points out, that although we know a good deal about Defoe's interests we know next to nothing about Dr. Farewell's. There are a few slips (for instance, "Pettyt" for "Petty" on page 74), and the indexing under "Subjects" is at times incomprehensible; but a great deal of patient work has gone into tracking down authors, dates and imprints. Dr. Heidenreich is to be congratulated on setting himself so useful a task, and on carrying it out so competently.

Daniel Guérin's anthology of anarchist writings, *Ni dieu, ni maître*, which was first published in Paris in 1965 and then in Lausanne in 1969 (and was reviewed in the *TLS* on August 28, 1969), has been republished in the "Petite Collection Maspero" (4 vols. Paris: Maspero, 5,90fr. each). The new edition has been revised to make it, as the editor says, "more ideological than historical and anecdotal, and provided with more editorial material, commentaries and notes—in a word, more didactic". This certainly makes the work more accessible to the general reader, and it remains very useful, but in the process of revision much of the original material has been discarded, considerably lowering its value ...

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L. HEIDRICH, 1010 Vienna,
Plankeng. 7

Paperbacks

Art and Costume

Gustave Doré and Blanchard Jerrold: *London: A Pilgrimage*. Illustrated by Gustave Doré. (Dover. £2.25). Alice Morse Earle: *Two Centuries of Costume in America, 1620-1820*. (Dover. 2 vols., £1.90 each). Reginald Marsh: *Anatomy for Artists*. (Dover. £1.75). Robert Rosenblum: *Transformations in Late Eighteenth Century Art*. (Princeton University Press. £1.75). Daniel V. Thompson: *The Materials and Techniques of Medieval Painting*. (Dover. £1).

Biography and Memoirs

Svetlana Alliluyeva: *Only One Year*. (Penguin. 45p). Robin Farquharson: *Drop Out!* (Penguin. 20p). Frederick B. M. Hollyday (Editor): *Bismarck*. (Prentice-Hall. £1.) Anatoly Marchenko: *My Testimony*. (Penguin. 50p.) John Stuart Mill: *Autobiography*. Edited by Jack Stillinger. (Oxford University Press. 65p.) J. E. Neale: *Queen Elizabeth I*. (Penguin. 50p.) Boris Pasternak: *Letters to Georgian Friends*. (Penguin. 30p.)

Drama

Jean-Louis Barrault: *Rabelais*. (Faber. 60p.)

Economics

Arnold E. Amstutz: *Computer Simulation of Competitive Market Response*. (M.I.T. Press. £2.35.) Harry G. Johnson (Editor): *New Trade Strategy for the World Economy*. (Allen and Unwin. £1.60.)

Fiction

John Barth: *The End of the Road*. (Penguin. 30p) Thomas Berger: *Little Big Man*. (Penguin. 50p) Ambrose Bierce: *Fantastic Tales*. (Dover. 75p) Mikhail Bulgakov: *Black Snow*. (Penguin. 30p) William Alexander Caruthers: *The Knights of the Golden Horse-Shoe*. (North Carolina Press £1.40) Yuli Daniel (Nikolai Arzhak): *This is Moscow Speaking*. (Collier-Macmillan. 45p) Hermann Hesse: *Narziss and Goldmund*. (Penguin. 40p) Georgette Heyer: *False Colours*. (Penguin. 35p) Richard Hughes: *A High Wind in Jamaica*. (Penguin. 30p) Sue Kaufman: *Diary of a Mad Housewife*. (Penguin. 30p) V. S. Naipaul: *The Mystic Masseur*. (Heinemann Educational. 50p) Charles Portis: *Norwood*. (Penguin. 25p) Bernice Rubens: *The Elected Member*. (Penguin. 30p) Sholom Aleichem: *Stories and Satires*. (Collier-Macmillan. £1) Charles Simmons: *Powdered Eggs*. (Penguin. 25p) Fyodor Sologub: *The Petty Demon*. (Indiana University Press. £1.40) George Tucker: *The Valley of Shenandoah*. (North Carolina Press. £2)

History

Lee Benson: *The Concept of Jacksonian Democracy*. (Princeton University Press. £1.30) Joan M. Chandler (Editor): *Life, Liberty, and the Pursuit of Happiness*. (Oxford University Press. £1.05) Robert Conquest: *The Great Terror*. (Penguin. 90p) Glyn Daniel: *The First Civilizations*. (Penguin. 40p) David Brion Davis: *The Problem of Slavery in Western Culture*. (Penguin. 75p) L. Sprague de Camp: *Lost Continents*. (Dover. £1.40) John W. Hall and Marius B. Jansen (Editors): *Studies in the Institutional History of Early Modern Japan*. (Princeton University Press. £1.50) G. F. Hudson: *... Communism*. (Penguin ...) Lippmann: *Men of D...* sity of Washington P... Mau and H. Krausnick: *... tory, 1933-45*. (Oswald ...) Charles Merz: *The Dry ...* versity of Washington ... R. R. Palmer: *Twelve ...* (Princeton University ...) Arthur F. Raper: *The Lynching*. (Dover. £1.7...) ton: *The Anglo Saxon ...* Gordon S. Wood: *The C... American Republic*. (N... Press. £1.70).

Literature and Criticism

Rachel Bespaloff: ... (Princeton University ...) David Howard Dicks... *Williams*. (Indiana Uni... £3.20.) Harley Granville... *faces to Shakespeare*, ... *Caesar, Cymbeline*, *The ... Venice*. (Batsford, 40p ...) Hayter: *Opium and the Imagination*. (Faber, £1...) line E. M. Latham (Editor) *Virginia Woolf*. (Allen ... 80p.) Judith O'Neill (Editor) *on Blake*. (Allen and U...) Allen Tate (Editor): *T. S. ... Man and His Work*. (Pen...)

Music

Knud Jeppesen: *The S... trina and the Dissonance*. £1.50.)

Poetry

Poems by C. P. Cavafy by John Mavrogordato. ... Windus. 75p.) Samuel T... ridge: *The Rime of the ... Mariner*. Illustrated by G... (Dover. £1.25.)

Politics and World Affairs

W. H. Morris-Jones: *The Government and Politics of India*. ... son. 75p.) Ronald Segal: *The Receding Future*. (Peng...) Frederick C. Turner: *The ... Mexican Nationalism*. (N... lina Press. £1.40.) Kenneth ... elt (Editor): *International ...* (Oxford University Press for ... Institute of International Af...

Religion

Edwin Arnold: *The Light ...* (Routledge and Kegan P...) Dietrich Bonhoeffer: *Christ...tana*. 35p) B. K. S. Iyengar: *Yoga*. (Allen and Unwin ...) Paul E. Little: *You Can K...* *Believe*. (Scripture Union ...) Reps (Compiler): *Zen Flesh ...* (Penguin. 30p) Selvarajan and Elisabeth Hulch: *Raja ...* and Unwin. £1.40)

Science

George Basalla, William ... and Robert H. Kargon (Ed...) *torian Science*. (Bell. £1.5...) Heisenberg: *Physics and ...* (Allen and Unwin. £1.25)

Social Studies

Kenneth E. Boulding: *A ... Social Dynamics*. (Collier... £1.25) David H. Clark: *Ad... Therapy*. (Tavistock. 75p ...) Cornish: *The Jury*. (Peng...) Leonard J. Friedman: *Vi...* (Tavistock. 60p) David W. ... Scott Greer (Editors): *The C... Community*. (Butterworth ...) Louis Rose: *Faith Healing*. ... 30p)

Publishers and Distributors

Dover (Constable); Indiana University Press, University of W... Press (American University ... Group); North Carolina Press ... ton University Press (Oxford University Press).

Information, please

Sir John Ballinger, 1860-1933, Librarian of Cardiff Free Libraries and National Library of Wales: whereabouts of archival materials, personal correspondence, letters and photographs, for a bio-bibliography.
Mark A. Bloomfield.
Old Orchard, 3 Church Lane, Preston, near Uppingham, Rutland.

John Baine, member of Sir John Stanley's expedition to Faroe and Iceland in 1789; whereabouts of his *Travelling Sketch-Book*; also paintings of Faroes subjects by ... Pocock and Edwin Da... pedition sketches. ...
4 Walsingham Road, ...
Nottingham.

Richard Dadd, 1817-86: ... of works please contact; ... abouts of any unpublished ... relating to his life up to 18... visits after that date to Be... Broadmoor, and to the ... tween one of Dadd's sisters ... Phillip, R.A.: for a biog... catalogue raisonné, and ... ing exhibition.
Patricia H. A...
The Bethlem Royal Hosp... Orchard, Eden Park, ... Kent.

Disraeli: whereabouts of ... scripts of *The Young ...* *Contarini Fleming*, bo... Christie's July 13, 18... bought by the Duke of ... the second by Sir Theod...
Charles C. ...
Trinity College, Oxford.

Books Received

...ology

... LAWRENCE S. (Editor). *...tions of the London and ...ex Archaeological Society*. ...22: Part 3. 53pp. Bishops...gate Institute. £2.10.

...gists seeking traces of ...don must always work in ...ilders and architects are ...g down their necks and little ...llowed for their spadework. ... work continues and the ...journal as usual reports on ...cent discoveries: traces of ...London revealed in the ...hood of the Old Bailey ...Ludgate Hill are described ...strated. Among the other ...ne recalls a seventeenth-...matron of St. Bartholo...Hospital, Margaret Blague, ... the post for some thirty ...cluding those of the Civil ...en the hospital was mainly ...n sympathy. Another article ...solution of a little mystery ...ing the origin and purpose ...ssive granite column-base ...y in the crypt of the Guild-...

...tecture

...N, HERBERT. *Styles of Architecture*. 187pp. Batsford. £2.30.

...ssification and description of ...s according to style is a ...long discarded by the ...historian. For those who ...o take this somewhat restricted and superficial view plenty of ...exist, of which Banister ...'s is perhaps the most ..., and there is no need for ...more. Here, nevertheless, is ...one, written in a naive, told-...children style.

...rks its way in completely ...tional fashion from ancient ...to early nineteenth-century ...(ignoring, however, the Near ...r East), and then it embarks ...oddly unbalanced attempt to ...e story up to the present ... Gothic Revival is ignored; ...High Victorian architecture ... equivalent elsewhere, and ...aspects of modern architec...amateurishly described with ...le understanding of their ...ce.

...tter part of the book con...rors as well as misconcep...d so does the glossary at the ... includes some brief bio...of architects, eccentrically ... The line illustrations are ...awn in their conventional ...ough many are clearly based ...tographs. The book was ori...published in Germany in ... noted; citations of sources and cross-references are generously given; there are five maps and a pronouncing index. The book is well produced, and though it covers a wide range from the Abantes to Zminthe, the author has tried to tell the stories in a readable form. Obviously the fullest treatment must be given to the most important figures; but he has not overlooked some less familiar ones such as Perdix, inventor of the saw, or the Lerians who nearly lost their island home to the ever-multiplying progeny of one imported hare.

Biography

CROSLAND, JESSIE. *Sir John Fastolfe*. 77pp. Peter Owen. £1.80.

There was never much beyond the near-identity of their names to associate the historical Sir John Fastolfe with the Fat Knight of Shakespeare. He was said to have run away from the battle of Patay and so come by a reputation for cowardice, but the comparison ends there. The Fastolfe Miss Crosland depicts is a soldier, a competent administrator, and a rather harsh Norfolk magnate with a respect for education and, within limits, an appreciation of books. He owned, we are told, a Bible and some chronicles, the *Roman de la Rose* and the *Sayings of the Philosophers*. The biography is understandably slight for the materials are hardly abundant, though the Paston Letters with their frequent references to Fastolfe are a considerable help.

Classics

The Dialogues of Plato. Translated by Benjamin Jowett. Edited by R. M. Hare and D. A. Russell. Volume 1: *The Apology and Other Dialogues*. 285pp. Paperback, 50p. Volume 2: *The Symposium and Other Dialogues*. 299pp. Paperback, 50p. Volume 3: *Timaeus and Other Dialogues*. 314pp. Paperback, 50p. Volume 4: *The Republic*. 419pp. Paperback. 60p. Sphere.

Sphere Books have reprinted Jowett's translation of eighteen of Plato's dialogues with new introductions to each dialogue by a team of scholars under the editorship of Professor R. M. Hare and Mr. D. A. Russell and with a twenty-page prefatory essay, printed in each volume, by Professor Hare. The result is something of a hybrid. The translation, claimed by the publishers as having "long been recognized as the most authoritative" translation of Plato, is old-fashioned. It is certainly readable, though rather mannered and, in places, loose and inaccurate. The introductions are excellent, but their authors have suffered some embarrassment in offering interpretations of the dialogues that conflict with those embodied in Jowett's translation. The format, printing and paper contrast sadly with those of the handsome original edition and would hardly, one feels, have pleased Jowett himself.

TRIPP, EDWARD. *The Handbook of Classical Mythology*. 631pp. Arthur Barker. £3.75.

This work was originally published in America as *Crowell's Handbook of Classical Mythology*. It is intended not only for students and teachers, but "for readers of great literature from Homer to Updike [*sic*] who want to check unfamiliar allusions". Distinctive features are the alphabetically arranged entries which include events, characters, constellations, places mentioned in the myths and some account of the principal works in which the myths occur. Variations in the tradition are noted; ...

Local History

BLAKISTON, J. M. G. (Compiler). *Winchester Cathedral*. 30pp. Friends of Winchester Cathedral, The Close, Winchester. 10p.

This is an anthology of passages relating to Winchester Cathedral from Anglo-Saxon times down to the present. Diarists, travellers, architects and historians all recorded their impressions, but Mr. Blakiston has turned also to less obvious sources. He includes the report from *Mercurius Rusticus* of Roundhead desecration; extracts from the cathedral accounts; a pleasing little note from a charwoman in 1770, "For keeping clean the Founder, 5/-"; and even some uninspired verse by a modern pop musician.

EMMISON, F. G. (Editor). *Early Essex Town Meetings*. Braintree, 1619-1636: Finchingfield, 1626-1634. 147pp. Chichester: Phillimore. Paperback, £1.75.

Early seventeenth-century minute-books of the Town Meeting, or Vestry Meeting, at Braintree and Finchingfield are among the most informative, according to Mr. Emmison, of any that have been preserved. Braintree was a market town, Finchingfield a rural village, but as the editor remarks in his introduction the two books are complementary. Entries concern the management of properties, provision for poor folk, the imposition of fines for misdemeanours, binding of apprentices. About the Puritan migrations from the eastern counties to America the books are silent; but Mr. Emmison quotes a letter from the vicar of Braintree in 1631 which includes the passage: "Upon the first notice of alteration, many were resolving to goe to New England, and others to remove elsewhere, by whose departure the burden of the poor and the charges of the town had grown insupportable to those that stayed behind."

LATHAM, BRYAN. *Trebartha: The House by the Stream*. 190pp. Hutchinson. £2.

The Cornish mansion whose history is related here stands on the fringes of Bodmin Moor. During the war an advertisement in *The Times* took the author, as a timber dealer, down to look at some woodlands offered for sale, and the outcome was his purchase of the house and whole estate, which had changed hands only three times since the Conquest, and never by sale. The happy discovery of some diaries kept by a former owner in the eighteenth century enables him to fill out the history with considerable detail about the life then lived there.

Military History

ADSHEAD, ROBIN. *Gurkha*. The Legendary Soldier. 187pp. Leo Cooper. £2.50.

This is a book of photographs portraying the peacetime life of the Brigade of Gurkhas "on the eve of run down", and as such it will appeal to those who have served with them in these conditions.

Many of the photographs of the Gurkha soldier going about his daily routine are evocative, as are those of his family and most engaging children; there are also a few of his Himalayan homeland which can hardly fail to conjure up the smell of charcoal burning and other scents and sounds of those hills. Unfortunately too many others are banal and ill-chosen. Those depicting the general's inspections and British officers' wives at social functions could have been omitted with advantage, and another showing a British officer standing while a Gurkha orderly polishes his boots seems to be an odd choice. This is clearly not intended to be a history but the inclusion, for example, of some pictures of the Gurkha V.C.s would have been better.

A really good book on the Gurkhas would have been timely in this particular year of their appeal, but this one does not measure up to that requirement.

Railways

HIGHET, CAMPBELL. *Scottish Locomotive History: 1831-1923*. 240pp. Allen and Unwin. £4.20.

A detailed study of the design and performance of the numerous locomotives which ran on Scottish lines from the appearance of the first steamer to the time of the groupings in the 1920s. While describing fully the technical features of the different classes Mr. Highet does not forget to tell us something about the engineers who produced them and watched over their running: the Drummond brothers, the Stirlings, William Stroudley and John F. McIntosh, a mettlesome lot, most of whom moved from railway to railway in the course of their careers, thus extending their ideas and influence not only to many parts of Scotland but to England also.

Religion

DOBLE, GILBERT H. *The Saints of Cornwall*. Part Five: Saints of Mid-Cornwall. 157pp. Oxford: Holywell Press. £1.50.

The names of most of the saints and hermits who once inhabited Cornwall survive in its place-names and church dedications. Canon Doble, the Celtic scholar who made a special study of them, gathered what he could discover of their lives into a series of booklets, now difficult of access. Hence this reprint, edited by Mr. Donald Attwater in a revised but shortened form. The present book, the fifth to appear, contains Doble's accounts of the saints commemorated in the towns, villages and churches of mid-Cornwall—St. Austell, St. Goran, St. Ewe, and half a dozen more.

HOSKYNS, EDWYN CLEMENT. *Cambridge Sermons*. 221pp. S.P.C.K. £1.10.

Edwyn Hoskyns, a rare combination of baronet and New Testament scholar, died thirty-four years ago. The reprinting of a book of excerpts from his Cambridge sermons, first published in 1938 with a foreword by Canon Charles Smyth, is a tribute to the longevity of his powers and influence. It was he, in Britain, who overthrew the theory, attractive to the agnostics and liberal Christians of his day, that the "real" Jesus of the gospels was no more than a greatly good man, who had later been dressed up as God by St. Paul and the fathers and doctors of the church. By close textual criticism Hoskyns was able to show that "the characteristic notes of Catholic Christianity can be traced back to the teaching of our Lord himself".

At the time, this exposition conveyed much comfort to Evangelicals and Catholics in the Church of England. His position, and the effect of being one of the first to translate Karl Barth into English, give his sermons an extremeness, a note of total demand which sounds severe beside the easy humanitarianism which for some Christians has taken the place of Christianity. While he admits the claims that the poor and oppressed make upon the Christian—and to them we can add today the claims of the victims of apartheid—he is always concerned lest the Christian see in the tasks of human justice his whole duty.

The theme of all these sermons is the overriding claims of God. Their reappearance today may please the old, who through them may catch again the Christian accents of their youth. They may also attract some of the young, who, if they are religious at all, seem to prefer to worship an all-demanding God—if the present strength of hard-core evangelicalism is anything to go by.

Social Studies

BOSS, PETER. *Exploration into Child Care*. 116pp. Routledge and Kegan Paul. £1.50.

A brief study of the main events in the creation of the child care service from its beginnings in the Children Act, 1948, to current aims embodied in the Children and Young Persons Act, 1969. The book ends by posing questions on how far the present service fulfils merely a patching-up function, ignoring the fundamental cause of deprivation and family breakdown. A useful introduction not only to the child care service but to the processes bringing about change in social policies.

Sir Harry Nicolas's *History of the Battle of Agincourt* (Pordes. £9.45) does not contain 106 pages, as stated in our Selected List of Reprints on February 19, but 510 pages.

VACANT APPOINTMENTS AND PUBLIC NOTICES &c

Librarians

CAMBRIDGE CITY LIBRARIES
LIBRARIAN, CENTRAL LENDING LIBRARY
APPLICATIONS are invited from ... Librarians with suitable experience for the POST of SUB-LIBRARIAN, Central Lending Library. Salary A.P.3 (£1,515 to £1,776 per annum), ... according to previous experience. The appointment will be subject to the National Joint Council Conditions of Service, and ... medical examination. Applications, giving full details of age and experience, together with names of two referees, should reach the City Librarian, Central Library, ... Cambridge, CB2 3QD, ... than Friday, 2nd April, 1971.

DERBYSHIRE COUNTY LIBRARY
APPLICATIONS are invited from Librarians or students who have completed their examinations for the post of ASSISTANT LIBRARIAN ... North East Division of the County ... service. ... Librarians £1,317 to ... the starting point ... qualifications and experience. ... may be obtained from ... Librarian, County Offices, ... to whom applications (on forms) ... should be returned ...

Re-Advertisement
BOROUGH OF ECCLES
APPLICATIONS are invited for the POST of CHILDREN'S LIBRARIAN in new central library building. Salary within A.P.3 (£1,515 to £1,776) for Chartered Librarian.
Applications giving name, address, age, qualifications, present post and previous experience should be sent to me not later than April 5th, 1971.
N. MITCHELL, Town Clerk, Town Hall, P.O. Box 6, Eccles, Manchester. M30 0EL.

BRITISH INSTITUTE OF MANAGEMENT
require a LIBRARY ASSISTANT on its busy Library Loans Counter. Suitable candidates will be aged between 18 and 28, have a minimum of 5 "O" levels and preferably some previous library experience.
Salary according to age and qualifications. Hours 9.15 a.m. to 5.30 p.m. Monday to Friday. Three weeks' annual holiday and L.V.s.
Write or telephone Staff Officer, British Institute of Management, Management House, Parker Street, WC2B 5PT. Tel.: 01-405 3456.

UNIVERSITY OF CAMBRIDGE
JOINT CHEMICAL LABORATORY
A VACANCY will exist shortly for a LIBRARIAN in sole charge of this departmental library. The post would give a newly qualified library school leaver opportunity to gain experience in all aspects of technical library work. University conditions of service including 5 weeks holiday. Salary on scale rising to £1,463 per annum.
Apply in writing the Superintendent, Chemical Laboratory, Lensfield Road, Cambridge, CB2 1EW.

CITY OF CHESTER
PUBLIC LIBRARY
APPLICATIONS are invited from enthusiastic, young librarians for the POST of SENIOR ASSISTANT, to work initially at the Lache Branch Library (opened 1965). Salary within A.P. I/II. Housing accommodation and assistance with removal expenses available in suitable circumstances. Minimum qualification: L.A. Part I examination or completion of a post-graduate course in librarianship.
Further details on request. Applications, giving the names and addresses of two referees, should reach the City Librarian, Public Library, St. John Street, Chester, CH1 1DH by Wednesday, 7th April, 1971.

BOROUGH OF HALESOWEN
WORCESTERSHIRE
A new Central Library is nearing completion and should be opening in October.
Considerable additions to the staff establishment have been approved.
APPLICATIONS are invited for the following POSTS:—
(1) DEPUTY BOROUGH LIBRARIAN on A.P.5. Vacant from mid-May. Apply by 5th April.
(2) BRANCH LIBRARIAN on A.P.4 from 1st June. Apply by 5th April.
From 27th September. Apply by the end of July:—
(3) LENDING LIBRARIAN on A.P. 2-3.
(4) MUSIC and RECORDS LIBRARIAN on A.P. 2-3.
(5) CHILDREN'S LIBRARIAN on A.P.2.
(6-9) FOUR ASSISTANTS on CLERICAL 1.
Further particulars from the Borough Librarian, Central Library, Hagley Street, Halesowen, Worcs.

LIBRARIAN
An exceptional opportunity has arisen for a keen person to be responsible for the monitoring of Hansard, the daily business and technical press and the maintenance of a small technical library.
Good salary offered to the right person commensurate with age and qualifications. Three weeks annual holiday. Non-contributory pension schemes. Free lunches. Generous house purchase terms. Hours 9.15 a.m. to 4.45 p.m. Pleasant modern offices.
Please write to the Director, British Insurance Association, P.O. Box No. 538, Aldermary House, Queen Street, London, EC4P 4JD.

UNIVERSITY OF EXETER
ASSISTANT LIBRARIAN
APPLICATIONS are invited for a POST of ASSISTANT LIBRARIAN in the University Library. It is hoped that the successful candidate may be able to take up the position as soon as possible after appointment.
Candidates should have a degree, preferably in the Applied Physical, or Social Sciences, and professional qualifications. The position may be in the cataloguing, periodicals or readers' services departments, but, in the scheme of subject specialization the successful applicant will probably be expected to do some cataloguing.
Salary will be on the scales of £1,491 by £138 to £1,767 by £135 to £1,902 by £138 to £2,040 per annum, and £1,902 by £138 to £2,592 by £135 to £2,727 by £138 to £2,865. Initial salary will be fixed according to qualifications and experience.
Further particulars may be obtained from the Secretary of the University, Northcote House, The Queen's Drive, Exeter, EX4 4QJ, to whom applications should be made (five copies: overseas candidates one copy only) not later than 13th April, 1971. Please quote Ref. No. 3/71/6093.

CITY OF EXETER
CITY AND COUNTY OF THE CITY LIBRARY
APPLICATIONS from Chartered Librarians are invited for the APPOINTMENT of ASSISTANT CHILDREN'S LIBRARIAN (Librarians' Special Grade, £1,413-£1,776), subject to the National Joint Council Conditions of Service.
Applications, with the names of two referees, must reach the City Librarian, City Library, Castle Street, Exeter, EX4 3PQ, by the 10th April, 1971.
A. E. Bennett, Town Clerk.

TYNEMOUTH COUNTY BOROUGH LIBRARIES
LIBRARIAN required for professional duties in lending work, readers' requests, or service to housebound readers. (Please state type of work preferred.) Salary £1,038 (L.A. Part 1), £1,317 (L.A. Part 2 or equivalent), or £1,413 (Chartered Librarian), rising to £1,776.
Details from Borough Librarian, Central Library, North Shields, to whom applications (giving personal details, experience, present salary) should be sent.
F. O. EGNER, Town Clerk.

WEST SUSSEX COUNTY LIBRARY
BOGNOR REGIS REGION
LENDING LIBRARIAN
Chartered Librarian required to work in seaside region of progressive library authority. Central library built 1960 with computerised book issue system, and mobile library service. Salary on County Council's Librarians' Professional career Grade (£1,515-£1,776 per annum).
Application forms and further details from the County Librarian, Tower Street, Chichester, Sussex, to be returned by 13th April, 1971.

THE CITY UNIVERSITY
St. John Street, London, EC1 4PB
ASSISTANT LIBRARIANS
(Information Officers)
Applications are invited from suitably qualified candidates for two posts of Assistant Librarian (Information Officer). Duties include the management of Library services and the provision of current information services appropriate to the posts as follows:—
(1) University Library. This is a new post, with library responsibilities in Reference and Readers' Services, and information work in selected fields of the University's research and teaching interests.
(2) British Computer Society Library. Housed in the University Library but operating primarily as a special library service for B.C.S. members. The requirement is for a Librarian in charge, with ability to develop current information services for the Society.
Conditions of service are identical for both posts, and the salary, according to experience and qualifications, is within the range £1,491 to £1,865 of the Lecturer's scale, plus £100 London Allowance and F.S.S.U. benefits.
For further particulars and application forms, write to: Deputy Academic Registrar at the above address quoting reference 99/L/TT.
Completed application forms should be returned to the Deputy Academic Registrar by 13th April, 1971.

SOCIETY OF GENEALOGISTS, 37 Harrington Gardens, London, S.W.7. Assistant Librarian required; some typing experience helpful: £900-£1,000 ...

Librarians

READVERTISEMENT

CORNWALL COUNTY LIBRARY

REGIONAL LIBRARIANS (BASED AT NEWQUAY AND LISKEARD)

Scale: A.P.4 (£1,776 to £2,025)

[illegible] Chartered Librarians for these two posts. [illegible] extensive [illegible] approved [illegible]. Further details and application forms may be obtained from the County Librarian, County Hall, Truro, Cornwall. Applications should be returned not later than 12th April, 1971.

[illegible] Clerk of the County Council, County Hall, Truro. [illegible] 1971.

CITY OF BRADFORD

CENTRAL LIBRARY—SENIOR ASSISTANT (MUSIC)

Scale AP.4 (£1,815-£2,025), commencing salary according to qualifications and experience. Post second to Departmental Librarian (Music). Department includes literature of music, scores and gramophone records. Removal expenses up to £50, temporary lodging or travelling allowance and assistance with housing where applicable.

Applications from Chartered Librarians, stating age, qualifications, experience and names of two referees to City Librarian, Central Library, Prince's Way, Bradford, Yorkshire, BD1 1NN, within fourteen days of this advertisement.

DONCASTER COLLEGE OF EDUCATION

HIGH MELTON HALL, DONCASTER

APPLICATIONS are invited from Chartered Librarians for the POST of DEPUTY LIBRARIAN (A.P. IV £1,776 to £2,025) in this mixed College of approximately 750 students to take up duty on the 1st June, or as soon as possible thereafter.

The library contains over 40,000 volumes. There is a well developed B.Ed. course and new library buildings are due for completion in 1972.

Further particulars and application forms may be obtained from the Principal and should be returned no later than the 14th April, 1971.

LONDON MUSEUM

ASSISTANT KEEPER AND RESEARCH ASSISTANT

The Museum, whose collections illustrate the archaeology and history of London from earliest times to the present day, has two vacancies.

ASSISTANT KEEPER, SECOND CLASS to be responsible for part of the collections illustrating the Victorian and subsequent history of London. The work includes the planning of displays and the organisation of the joint collections. Degree with 1st or 2nd class honours, or postgraduate degree, or equivalent qualification normally required. Final Year Students may apply.

RESEARCH ASSISTANT GRADE I to be the Assistant Field Officer with responsibility for the non-archaeological aspects of recording and rescuing material in the London area. The work also involves liaison with local history societies and other bodies interested in preservation in London. Degree or equivalent qualification normally required.

Salary (under review): Assistant Keeper, 2nd Class £1,287-£2,107; Research Assistant, Grade I £1,830-£2,302. Starting salary may be above the minimum of either scale. Non-contributory pension. Promotion prospects.

For full details and an application form, write to the Civil Service Commission, Alencon Link, Basingstoke, Hants, or telephone Basingstoke 29222 ext. 500 or London 01-734 6464 (24-hour "Ansafone" service), quoting G/7679. Closing date 19 April, 1971.

Readvertisement

CITY OF LEICESTER

COLLEGE OF EDUCATION

APPLICATIONS are invited for the POST of DEPUTY LIBRARIAN, duties to commence as soon as possible. Chartered librarian essential, with qualifications and experience in cataloguing and classification. Special interest and experience in children's work desirable, and bibliography of Education paper and/or experience in an education library an advantage. Salary on Librarian scale, £1,413-£1,776 per annum, commencing salary according to qualifications and experience.

Further particulars from Librarian/Tutor, College of Education, Scraptoft, Leicester, LE7 9SU, to whom applications [illegible] should be submitted by 5th April.

NORFOLK EDUCATION COMMITTEE

COUNTY LIBRARY

APPLICATIONS are invited for the POST of MOBILE LIBRARIAN based at County Hall.

Salary £1,038-£1,776 (max. for partially qualified £1,515) within C.L.S. Scale. Grant towards removal expenses.

Forms of application and particulars from the Chief Education Officer, to be returned within fourteen days.

F. LINCOLN RALPHS, Chief Education Officer, County Hall, Martineau Lane, Norwich, NOR 49A.

UNIVERSITY OF NOTTINGHAM

SCIENCE LIBRARY

APPLICATIONS are invited for the POST of DIVISIONAL LIBRARIAN in the above Library. Duties cover a wide range of professional duties within the subject fields of Chemical Engineering, Electrical Engineering and Geology. Applicants should be graduates with professional qualifications. Appropriate subject knowledge or experience desirable.

Salary scale £1,491 to £3,003 per annum. Further particulars and forms of application to be returned by 31st March, 1971, from the Staff Appointments Officer, University of Nottingham, University Park, Nottingham NG7 2RD.

AHMADU BELLO UNIVERSITY

NIGERIA

APPLICATIONS are invited for POST of UNIVERSITY LIBRARIAN. Applicants should possess a degree and professional qualifications or F.L.A. with considerable experience of working in a University Library.

Salary scale: £N3,200 p.a. (£N6=£7 sterling). Salary supplemented by £[illegible] p.a. (sterling) and education allowances and children's holiday visit passages payable in appropriate case by British Government. Family passages; various allowances; superannuation scheme; biennial overseas leave.

Detailed applications (6 copies) naming 3 referees as soon as possible to Inter-University Council, 90/91 Tottenham Court Road, London, W1P 0DT, from whom particulars are available.

STAFFORDSHIRE COUNTY COUNCIL

EDUCATION COMMITTEE

COUNTY LIBRARY

A VACANCY exists for a MOBILE LIBRARIAN, operating in the Wombourne Rural Area, based at Wombourne. National Conditions of Service. Salary according to qualifications and experience within Special Classes of Officers Grade [illegible] (£1,038-£1,776 [illegible]).

[illegible] form of application may be obtained from the County Librarian, [illegible] Terrace, Stafford, to whom completed forms must be returned by [illegible].

T. H. EVANS, Clerk of the County Council.

LIBRARY ASSISTANT

(Male or Female)

[illegible]

Public and University Appointments

THE COWLEY CHARITY TRUST OF DONINGTON

LINCOLNSHIRE

in association with

THE DEPARTMENT OF ADULT EDUCATION

UNIVERSITY OF NOTTINGHAM

invite applications for the post of RESEARCH ASSISTANT

This is a three year appointment combining historical research in the field of charity and/or educational history, and teaching in Adult Education classes in the University's extra-mural area. The post is centred on Donington, near Spalding, Lincolnshire, but the person appointed will be expected to travel to other parts of the region.

For full details of the duties and remuneration, apply to the Secretary, Department of Adult Education, 14-22 Shakespeare Street, Nottingham.

Closing date for applications, 19th April, 1971.

UNIVERSITY OF LEICESTER

LECTURESHIP IN ENGLISH

APPLICATIONS are invited from men and women graduates for a LECTURESHIP IN ENGLISH LITERATURE.

Salary according to qualifications and experience on scale £1,491 to £3,417 a year, with F.S.S.U. membership.

Further particulars from the Registrar, to whom applications should be sent by 5th April.

LEICESTER UNIVERSITY LIBRARY

SENIOR LIBRARY ASSISTANT

APPLICATIONS are invited from men and women for a POST of SENIOR LIBRARY ASSISTANT. Appointment to this grade is open to applicants who (a) hold a University degree, or (b) have passed both parts of the Library Association examination for Chartered Librarians. Library experience, knowledge of cataloguing and one or more modern languages desirable. Opportunities for promotion to Assistant Librarian for graduates giving outstanding service.

Salary: £890 to £1,740 per annum according to qualifications and experience.

Further particulars from the Librarian. Applications in writing to him within two weeks of the date of advertisement, giving the names of two referees.

UNIVERSITY OF NAIROBI

KENYA

APPLICATIONS are invited for TWO LECTURESHIPS in LITERATURE tenable from September, 1971. The department teaches courses in African, English, American and Caribbean Literatures in English, and other literatures in translation, and some English Linguistics. Candidates should possess a good degree in English or in literature and preferably research experience in one of the fields covered by the department's syllabus. It is likely that preference will be given to candidates with qualifications in African Literature, American or Caribbean Literature, stylistics or modern poetry.

Salary scale: £K1,350-£K2,230 p.a. (£K6=£7 sterling). Salary supplemented in range £612-£744 p.a. (sterling) and education allowances and children's holiday visit passages payable in appropriate case by British Government. F.S.S.U. Family passages; biennial overseas leave.

Detailed applications (6 copies) naming 3 referees as soon as possible to Inter-University Council, 90/91 Tottenham Court Road, London, W1P 0DT, from whom particulars are available.

UNIVERSITY OF NEWCASTLE UPON TYNE

UNIVERSITY LIBRARY

APPLICATIONS are invited from GRADUATES for a new post of PROGRAMMER vacant from 1st May, 1971. Knowledge of System 360 Assembly language and experience in library applications of automation advantageous.

The appointee will work with the Automation Officer on the development of existing automated procedures in the Library and the creation of new systems. Initially, work will be required on the conversion from KDF9 to IBM 360/67 of existing records.

Salary will be initially at an appropriate point on the scale £1,140 to £1,902, with the possibility of promotion to the scale £2,040 to £3,003 (extendible to £3,270). Membership of F.S.S.U. required.

Further particulars may be obtained from the Registrar, The University, Newcastle upon Tyne NE1 7RU, with whom applications (three copies), naming three referees, should be lodged not later than 8th April, 1971. Please quote reference T.18.

UNIVERSITY COLLEGE OF NORTH WALES

BANGOR

DEPARTMENT OF ENGLISH

TUTORIAL ASSISTANT

APPLICATIONS are invited for the POST of TUTORIAL ASSISTANT in the DEPARTMENT of ENGLISH in October 1971. The applicant appointed will be expected to undertake, under the direction of the Head of Department, tutorial and seminar teaching in the field of post-Renaissance literature. The successful applicant will be expected to engage in research and to read for a higher degree.

The appointment is for one year only in the first instance, though renewable each year for a maximum of three years. The Salary scale is £849, £900, £951 per annum.

Applications (2 copies), giving details of age and education, together with the names and addresses of two referees, should be submitted to the Secretary and Registrar, University College of North Wales, Bangor, to arrive not later than the 19th April 1971.

UNIVERSITY OF MALAWI

SOCHE HILL COLLEGE

Applications are invited for the following POST tenable from 1 September, 1971:—

LECTURER in ENGLISH

Candidates should be graduates and have several years' experience of secondary school teaching (preferably comprehensive) and/or of secondary school teaching in Africa. They should be sympathetic to a creative approach to English, and experience of teaching English as a second language would be an advantage. The appointee will be required to teach students following the Diploma of Education, Bachelor of Education and the Postgraduate Certificate in Education courses.

Salary scale (including expatriate addition): £1,340 to £3,030 per annum plus either University addition of £360 per annum (taxable in Malawi) or salary supplemented by £275 per annum (normally tax free) in appropriate case by British Government. This scheme is at present under review. Gratuity; superannuation scheme transferable with F.S.S.U.; family passages; various allowances; biennial overseas leave.

Detailed applications (six copies) naming three referees, by 10 April, 1971, to Inter-University Council, 90/91 Tottenham Court Road, London, W1P 0DT, from whom particulars are available.

VACANT APPOINTMENTS AND PUBLIC NOTICES &c

University College, Galway, Ireland

LECTURESHIP

JUNIOR LECTURESHIP IN HISTORY

(with reference to Medieval History)

Applications are invited for the above Post

The latest date for receiving applications will be:

19 APRIL, 1971

Prior to application, further information should be obtained from the Secretary of the College.

University of Birmingham School of Education

COURSE LEADING TO THE CERTIFICATE IN SCHOOL LIBRARIANSHIP

A TWO-YEAR PART-TIME COURSE leading to the University of Birmingham School of Education Certificate in School Librarianship will commence in October, 1971. Candidates for admission to the Course must be qualified practising teachers within the School Area (i.e. approximately the five counties around Birmingham).

Full details and a form of application may be obtained from the Librarian, University of Birmingham, School of Education Library, P.O. Box 363, Edgbaston, Birmingham, B15 2TT, to whom applications for admission to the Course should be sent to arrive not later than Saturday, 17th April, 1971.

ASSISTANT LIBRARIAN

Person, possibly qualified, with experience in library work concerning business subjects, required by Professional Association. Duties will include cataloguing, classification, answering enquiries and other general work. Typing essential. Five-day week.

Salary £1,500 p.a. plus l.v.s.

Please write or telephone stating age, experience and qualifications to:

The Librarian, 23 Bedford Square, London W.C.1. Tel. 01-636 5226.

UNIVERSITY OF OTAGO

DUNEDIN, NEW ZEALAND

ACQUISITIONS LIBRARIAN

Applications are invited from persons with academic and library qualifications for the VACANT POSITION of ACQUISITIONS LIBRARIAN. The initial appointment will be made, according to the successful candidate's experience, at a point on the scale for Heads of Departments, $NZ4,313-$4,600-$4,765-$4,940, or on the scale for Associate Librarians, $NZ5,133-$5,003-$5,909.

Those who wish to apply for this position are asked to write to the Registrar of the University, or to the Secretary-General, Association of Commonwealth Universities (Appts.), 36 Gordon Square, London WC1H 0PF, for the conditions of appointment.

Applications close in London and Dunedin on 30 April 1971.

NOTTINGHAMSHIRE COUNTY COUNCIL

SENIOR ASSISTANT ARCHIVIST

Salary Scale A.P.3, £2,025-£2,268

GRADUATE required with experience in a Records Office and preferably with a Diploma in Archive Administration for this post in the Nottinghamshire Records Office.

Applications, stating age, qualifications and experience, together with the names of two referees, to reach the Clerk of the County Council, County Hall, West Bridgford, Nottingham, NG2 7QP, by 2nd April.

A. R. Davis, Clerk of the County Council.

UNIVERSITY OF NEW SOUTH WALES

LECTURER—ENGLISH

Applications are invited for the above-mentioned POST.

Salary: $A6,697 range $A9,286 per annum. Commencing salary according to qualifications and experience.

Applicants must have a good higher degree in English literature and University teaching experience would be advantageous.

Details of appointment, including superannuation, study leave and housing scheme, may be obtained from the Secretary-General, Association of Commonwealth Universities (Appts.), 36 Gordon Square, London WC1H 0PF. Applications close in Australia and London on 10 April, 1971.

UNIVERSITY OF WALES

UNIVERSITY COLLEGE OF SWANSEA

ASSISTANT LIBRARIAN

APPLICATIONS are invited from GRADUATES with experience of work in a Library and with an interest in scientific literature or for non-graduates with qualifications towards the A.L.A. for the post of Assistant Librarian (Science) in the College Library.

The salary will be within the preliminary scale £1,320 to £1,491 per annum with the possibility of transferring on to the scale £1,491, efficiency bar £2,454, to £3,417 per annum when appropriate qualifications have been obtained.

Further particulars, quoting Ref. No. 1, may be obtained from the Registrar, University College of Swansea, Singleton Park, Swansea, Glamorgan, SA2 8PP, to whom applications should be sent not later than Saturday, May 1st, 1971.

Education Committee of the County of Stirling

Board of Management of Falkirk Technical College

EXTENSION OF CLOSING DATE FOR APPLICATIONS

The closing date for applications for the under-noted vacancies, which have been recently advertised and affected by the postal dispute, is to be extended until 31st March, 1971:—

1. Senior Teacher of Mining Electrical Engineering.
2. Teacher of Chemistry—Inorganic and Physical.
3. Teacher of Engineering Craft Science.
4. Tutor Librarian.
5. Technicians:—
   (a) Building.
   (b) Foundry.
   (c) Electrical Engineering.
   (d) Mechanical Engineering.
6. Male Administrative Assistant.
7. Shorthand-Typists (2).
8. Clerkess.

Details of these posts and application forms are available from Dr. W. W. Easton, Principal, Falkirk Technical College, Grangemouth Road, Falkirk (Telephone: Falkirk 22766), to whom completed application forms should be returned not later than Wednesday, 31st March, 1971.

JAMES S. MELDRUM, Director of Education.

Education Offices, Spittal Street, Stirling.

CONCISE OXFORD DICTIONARY

A vacancy will occur shortly for a full-time Senior Editor for the *Concise Oxford Dictionary*. Applications are invited from graduates (preferably in the age-range 30-50) who have experience in lexicography, publishing, translating, or other scholarly work. Starting salary in accordance with age and experience.

Further particulars may be obtained from the Secretary, Clarendon Press, Oxford to whom applications in writing should be made before 14th April 1971, together with full *curriculum vitae* and the names and addresses of two referees.

CITY OF BIRMINGHAM

Public Libraries Department

Second-in-Charge, Language and Literature Department

Salary: £2,025-£2,268 per annum (A.P.5)

Applications are invited from Chartered Librarians, possession of an appropriate degree being an added advantage.

The person appointed will have special responsibility for the Birmingham Shakespeare Library and will be designated Shakespeare Librarian.

Application forms and further details may be obtained from the City Librarian, Ratcliff Place, Birmingham, B1 2AR.

Closing date: 14 days after the appearance of this advertisement.

(V 6147)

UNIVERSITY OF THE WEST INDIES

JAMAICA

APPLICATIONS are invited for LECTURESHIP in DEPARTMENT of EDUCATION in (a) the teaching of History; or (b) the teaching of English; or (c) the teaching of Philosophy; or (d) the preparation of students in the Department of Education to use and prepare audio-visual and other technological devices in teaching; work with schools; and the building up of a bank of audio-visual teaching materials would also form part of the appointee's duties. Candidates who have qualifications in, and are able to combine any two of the above subjects will be given preference. Salary scale £1,850 to £3,265 per annum. Child allowance. F.S.S.U. Family passages; triennial overseas leave.

Detailed applications (six copies) naming three referees, by 16 April, 1971, by persons living in the Americas and Caribbean area, to Registrar, University of the West Indies, Kingston 7, Jamaica, W.I. and by all other persons to Inter-University Council, 90/91 Tottenham Court Road, London, W1P 0DT. Further particulars obtainable similarly.

NATIONAL ARMY MUSEUM

RESEARCH ASSISTANT

The National Army Museum, Chelsea, has a vacancy for a man or woman as Research Assistant. Grade I or II according to age, qualifications and experience.

The successful candidate will take charge of the Department of Art which comprises important collections of paintings and other pictures, sculpture, silver, ceramics and other art objects. His duties will include research, assisting in the development of the art collection, acquiring new material, arranging exhibitions, and advising [illegible] and other visitors.

QUALIFICATIONS: Candidates should have an interest in and some knowledge of military history, their [illegible] and studies preferably being orientated towards [illegible] and other kinds of art. Degree in an appropriate subject normally required. FINAL YEAR STUDENTS may apply.

AGE: Research Assistant, Grade I, at least 26; Research Assistant, Grade II, at least 20.

SALARIES (under review): Grade I, £1,850-£2,302 [illegible]ing salary may be above minimum). Grade II, £1,0[illegible] (age 20)-£1,436 (at age 26 or over on entry), [illegible] £1,703. Non-contributory pension. Promotion prospects.

Write to Civil Service Commission, Alencon Link, Basingstoke, Hants, or telephone BASINGSTOKE 29222, ext. [illegible] or LONDON 01-734 6464 (24-hour "Ansafone" service) for application form, quoting G/7702. Closing date 19 April, 1971.

House of Commons Library

Research Division

STATISTICIAN/ECONOMIST

The final closing date for the receipt of completed application forms for this post, previously advertised in January, has now been fixed at 13 April, 1971.

Candidates who have already sent in an application form and received an acknowledgment need *not* re-apply.

Full particulars and an application form may be obtained from the Civil Service Commission, Alencon Link, Basingstoke, Hampshire, or by telephoning BASINGSTOKE 29222 extension 500 or LONDON 01-734 6464 (24-hour "Ansafone" service). Please quote 7653/71.

ARCHIVIST

The British Petroleum Company has a vacancy for an Archivist to work in its Historical Records Section. He will be responsible to the Chief Archivist for implementing the archival policy of BP.

Candidates, 22-30 years of age, should possess a good honours degree in History or an Archives Diploma. A sense of vocation in this field of work is essential.

The basic salary will not be less than £1,450 per annum and the Company offers excellent working conditions and fringe benefits; the office is situated close to City Main Line Stations and Moorgate underground.

☐ Please write giving brief details and quoting reference 602/LS, to: Mrs. M. G. Park, External Recruitment, The British Petroleum Company Limited, Britannic House, Moor Lane, London EC2Y 9BU.

Leeds Polytechnic

Applications are invited for the following posts:

Department of

Librarianship	Lecturer I or II in Cataloguing/Information Retrieval (21/[illegible])
	Lecturer I or II/Assistant Librarian (21/303)
	Lecturer I/Research Fellow (21/404)
Polytechnic Library	Tutor Librarian (Education) (02/201) (Lecturer Grade [illegible]) Candidates should [illegible] Chartered Librarians.
Salary Scales:	Lecturer II, £1,947-£2,637
	Lecturer I, £1,230-£2,200 [illegible]

Further particulars and application forms from the Academic Officer, Leeds Polytechnic, Calverley Street, Leeds LS1 3HE. Please quote reference number.

Applications to be submitted by 9th April, 1971.

[illegible]AGH COUNTY COUNCIL

[illegible] SCHOOLS LIBRARY [illegible]SER.

[illegible]STANT LIBRARIAN, [illegible]ARTERS.

[illegible] scale for both posts will [illegible] (£1,515-£1,776) point of [illegible] be determined by reference [illegible]. For Post (1) preference [illegible] be given to applicants [illegible] qualifications and experience [illegible] library work. [illegible] may be considered [illegible] awaiting library service [illegible]. Salary scale A.P.II [illegible].

[illegible] particulars and application [illegible] may be obtained from [illegible] Librarian, County Library [illegible] Headquarters, The Mall, [illegible] to whom completed forms [illegible] returned by 8th April.

[illegible]D URBAN DISTRICT COUNCIL

[illegible] are invited from [illegible] Librarians for the position of [illegible] SENIOR ASSISTANT at a [illegible] Librarian's Grade [illegible] £1,776 bar at £1,515). [illegible] accommodation may be [illegible] if required and assistance [illegible] given with removal [illegible].

[illegible] with names and [illegible] of two referees should [illegible] Librarian, Public Library, [illegible], Nottingham, NG5 [illegible] later than 16th April.

D. O. PEPPER, Clerk of the Council.

PRINCIPAL ASSISTANT LIBRARIAN

required for the Central Electricity Generating Board's Central Library to be responsible, under the general direction of the Chief Librarian, for the Acquisitions Section and the Electricity Supply Industry Students' Textbooks Scheme.

Applicants should be qualified Librarians capable of developing and supervising the various activities associated with the acquisition and processing of new library material and the operation of the Students' Textbooks Scheme. The latter, based on a special collection of 35,000 books, is currently being used by 3,000 students, and ordering and record keeping procedures are being changed to a computer-based system. Candidates should have an interest in mechanised library methods and be prepared to make an active contribution to their development, in collaboration with Computing Branch Staff.

Salary in range £1608 - £2117 per annum.

Applications stating full relevant details and present salary to N. Berryman, Personnel Officer (Headquarters), Central Electricity Generating Board, Sudbury House, 15 Newgate Street, London E.C.1., by 6 April 1971. Quote Ref. TL/69.

CENTRAL ELECTRICITY GENERATING BOARD

Cheshire County Council

Senior Assistant Librarian Nantwich

[illegible]cations are invited for the [illegible] post in the Young [illegible] Department. Applicants should be Chartered [illegible] or completing their [illegible]fication.

[illegible] is graded upon AP [illegible] the initial salary [illegible] depend on qualifications [illegible] experience. The appointed [illegible] will take charge of a [illegible] unit [illegible].

[illegible] forms and [illegible] may be obtained [illegible] Director [illegible] Museums, [illegible] Chester, [illegible] returned by [illegible] April.

ROYAL COUNTY OF BERKSHIRE

Applications are invited for the following appointments on salaries within the Special Scale for Librarians, £1,038-£1,776 per annum.

(1) Deputy Branch Librarian, Windsor (previously advertised).
(2) Branch Librarian, Woodley, Reading.
(3) Assistant Schools Librarian, County Library Headquarters, Reading.

Further particulars from the County Librarian, Abbey Mill House, Abbey Square, Reading. Application forms to be returned by Tuesday, 6th April, 1971.

VACANT APPOINTMENTS AND PUBLIC NOTICES &c

The Power-Gas Corporation Ltd.

MARKETING INFORMATION OFFICER (Female)

Required to set up a library of marketing and commercial information and an associated retrieval system.

Ideally, the successful candidate will be one who is prepared to contribute to the activities of the overall sales function of which the job is an essential integral part.

The position will be based at our London Office, though initial training will be at Stockton.

Candidates must have at least 3 years library or information service experience, preferably with an engineering organisation, and hold a recognised qualification in librarianship or information science.

Salary will be negotiable, according to experience and qualifications.

Please apply, giving full particulars to:—

The Personnel Manager,
The Power-Gas Corporation Ltd.,
P.O. Box 21,
Stockton-on-Tees,
Teesside.

THE BRITISH MUSEUM

Keeper of Oriental Printed Books and Manuscripts

Applications for this appointment are invited from men and women with high academic qualifications.

The Keeper will be responsible for the administration of the Department, the care of its collections, and their controlled growth. He will also direct the scholarly work of its staff of language specialists. The Department constitutes the national reference library of books and manuscripts in the languages of Asia and North Africa, and has some 35,000 manuscripts and 250,000 printed books in more than 200 languages; its staff numbers about 35.

Candidates (normally at least 35 years of age and under 56) must have a degree with 1st or 2nd class honours, a thorough knowledge of at least one major language of Asia and its literature, and a sound understanding of Asian cultural affairs in general. Experience of administration, or evidence of a potential for it, is essential. Published work in the field of oriental studies and experience or a qualification in librarianship would be advantages.

The appointment will be established (i.e. permanent and pensionable). Starting salary £4515 on a scale rising to £5140.

Intending candidates should apply by 22nd April 1971.

For further details and an application form, please write to the Civil Service Commission, Alencon Link, Basingstoke, Hants., or telephone Basingstoke 29222 ext. 500 or London 01-734 6464 (24-hour "Ansafone" service), quoting reference G/7698/LS.

LONDON BOROUGH OF HAVERING

LIBRARIES & CULTURAL ACTIVITIES DIVISION

ARTS ASSISTANT

Candidates should have a wide interest in the arts, good administrative experience and the ability to work with a variety of people. Grade A.P. 5. Salary range £2,115-£2,358.

FURTHER DETAILS AND APPLICATION FORM FROM THE BOROUGH LIBRARIAN, CENTRAL LIBRARY, ROMFORD, ESSEX, RM1 3AR. CLOSING DATE: 17th APRIL, 1971.

UNIVERSITY OF THE WEST INDIES—JAMAICA

Applications are invited for the following posts:—

(a) SENIOR ASSISTANT LIBRARIAN

Appointee will be expected to take charge of the proposed Medical Faculty Library. Applicants should be graduates with appropriate professional qualifications or Fellows of the Library Association (or equivalent). They should also have had experience in Medical Librarianship as well as in general library administration. Applicants with appropriate qualifications but without experience in medical librarianship may apply, provided that they are interested in pursuing medical librarianship and have the requisite experience in general library administration. The duties will include organising and supervising all preparatory measures for the transfer of the medical collection and associated records from the main University Library to the Medical Faculty Library and subsequently the administration of that library as an extension of the main University Library.

(b) ASSISTANT LIBRARIAN/SENIOR LIBRARY ASSISTANT

(2 posts. Appointment to one or other grade dependent on qualifications and experience.) Applicants for the post of Assistant Librarian must be either graduates with appropriate professional qualifications or Fellows of the Library Association (or its equivalent). Duties entail full time occupation as a cataloguer and classifier in the main University Library. Experience in the use of the Library of Congress classification scheme would be a distinct advantage. Reading knowledge of one or more foreign languages is desirable. Applicants for the post of Senior Library Assistant must either hold A.L.A. (or equivalent) or be graduates, preferably with some library experience. The appointee may be assigned to the proposed Medical Faculty Library.

Salary scales: Senior Assistant Librarian £2,390-£3,265 p.a., Assistant Librarian £1,500-£2,390 p.a. Senior Library Assistant £1,225-£1,665 p.a. Child allowances. F.S.S.U. Family passages. Triennial study leave for Assistant Librarian and Senior Assistant Librarian.

Detailed applications (6 copies) naming 3 referees should be sent by 16 April, 1971, by persons living in the Americas and Caribbean area to Registrar, University of the West Indies, Mona, Kingston 7, Jamaica and by all others to Inter-University Council, 90/91 Tottenham Court Road, London W1P 0DT. Further particulars obtainable similarly.

WEST RIDING COUNTY LIBRARY

COUNTY CHILDREN'S LIBRARIAN

(Revised Advertisement)

Applicants must be CHARTERED LIBRARIANS with extensive experience in this field in a senior post. Salary within PO 1(A) according to experience. Car allowance.

Further details from

COUNTY LIBRARIAN
COUNTY LIBRARY HEADQUARTERS
BALNE LANE, WAKEFIELD

UNIVERSITY OF GLASGOW

Academic Appointments

Revised Closing Date for Certain Applications

Notice is given that the closing date for receipt of applications for posts in this University advertised as having a closing date within the period 15th January to 8th March, 1971, will now be 5th April, 1971.

ROBT. T. HUTCHESON
Secretary of the University Court

The Haberdashers' Aske's School, Elstree, Herts

(D.G., H.M.C., 1,100 Boys)

An ASSISTANT LIBRARIAN (male or female) is required for May, 1971, preferably with Library Experience, as Assistant School Librarian for the new School Library. London Salary in accordance with the Librarians' Association qualifications. Mondays to Fridays, 8.45 a.m. to 5 p.m. Apply to the Headmaster, giving two referees, by the 2nd April (01-953 4141).

BANK OF ENGLAND

ASSISTANT LIBRARIAN (FEMALE)

for duties in the Reference Library (banking and economics) and Staff Library (general literature and fiction)

Candidates should be at least 24 years of age and must be Chartered Librarians with Pt. 2 papers in Cataloguing and Classification or equivalent.

The duties cover in turn cataloguing, information work in the Reference Library and supervision in the Staff Library.

Salary according to age £1,579 at 24, £1,861 at 30 rising to £2,354 by annual increments.

Applications, stating qualifications, previous experience and date of birth, should be forwarded to the Chief of Establishments (Recruiting Division), Bank of England, London, EC2R 8AH, not later than the 8th April, 1971.

HERTFORDSHIRE COUNTY COUNCIL

BOREHAM WOOD COLLEGE OF FURTHER EDUCATION

Elstree Way, Boreham Wood (Tel. 01-953 6024)

TUTOR-LIBRARIAN

Applications are invited from qualified librarians for the appointment of Tutor Librarian from 1st September, 1971, to be responsible for the College library services, and to undertake a programme of library instruction. A teaching qualification or teaching experience would be an advantage.

SALARY: Burnham Technical Scale for Lecturer Grade I (£1,230-£2,200) plus special responsibility allowance and London weighting. Point of entry on the scale would depend on age, qualifications and experience.

Application forms and further particulars from the Principal, Boreham Wood College of Further education, Elstree Way, Boreham Wood, Herts., to whom the completed forms should be returned within 14 days of the appearance of this advertisement.

Borough of Mansfield Public Libraries

Applications are invited only from CHARTERED LIBRARIANS for the following appointments:—

CATALOGUER

Salary within Grade AP. 4 (£1,776-£2,025).

Applicants should have appropriate experience and consideration will be given to providing housing accommodation, should this be necessary.

SENIOR ASSISTANT

Salary within Grade AP. 4 (£1,776-£2,025).

Applicants should have experience in Lending Library and Gramophone Record Library duties, and consideration will be given to providing housing accommodation, should this be necessary.

Application forms and details of the appointments are obtainable from the Town Clerk, Town Clerk's Office, Carr Bank, Mansfield, and must be returned by 14th April, 1971.